The Miller o' Hirn Collection of Scotch Music.

James Scott Skinner

THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady DOROTHEA RUGGLES-BRISE to the National Library of Scotland, in memory of her brother, Major LORD GEORGE STEWART MURRAY, Black Watch, killed in action in France in 1914.

28th January 1927.

Yours faithfully

James Scott Skinner

Glen 394.

Fourth Edition Greatly Enlarged.

THIS COMPLETE EDITION OF MY STRATHSPEYS, REELS, &c.
is Respectfully Dedicated to all
LOVERS OF SCOTCH MUSIC.

The Miller o' Hirn Collection

OF OVER

ONE HUNDRED

Strathspeys, Reels, Highland Schottisches,
Slow Airs, Songs, Hornpipes, Jigs, &c.

COMPOSED & ARRANGED FOR THE

PIANOFORTE OR VIOLIN AND VIOLONCELLO,

BY

James Scott Skinner.

PROFESSOR OF MUSIC & DANCING & PUPIL OF THE LATE Dr MARK

ENT. STA. HALL.

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PREFACE.

"Fiddlers, yer pins in temper fix,
An' rosit weel yer fiddle sticks,
But banish vile Italian tricks
Frae oot yer quorum;
Nor fortes wi' pianos mix,
Gi'e's Tullochgorum."—*Rev. John Skinner.*

THE well-known admiration which every true lover of the grand and beautiful in nature gives expression to on first viewing the more romantic and picturesque scenery of "Auld Scotland,"—whether a native born, or one of our cousins who may have crossed the broad Atlantic on a visit to Europe,—gives substantial proof that our land is endowed with a large share of the elements which make "field and flood" attractive, and our Highland hills, lochs, glens, and rivers worthy of more than a passing glance. But should any of the many strangers who visit the "Land o' Cakes" yearly, leave without knowing something of Scotch music,—without having listened to, and been impressed by, the sweet melody of many of our national airs, and the heroic and pathetic fervour of others,—it is to be regretted, because of the fact, that many of them are so intimately connected with what these wanderers may have seen. Scotch music interprets both the scenery of the land and the characteristics of the people, and is as closely connected with both, as it is with the immortal words of Scotland's greatest bards. The deep pathos in the music of "Scots wha ha'e," adds to the historic interest of the field of Bannockburn; the music to "The bonnie woods o' Craigielea," "Kelvingrove," "The banks o' Doon," "The Lass o' Ballochmyle," and hundreds of other airs, give a charm to the scenes described or referred to, and the music of which it is necessary to know to be able to appreciate their beauties fully.

It is satisfactory to learn that there is a growing favour for Scotch music in England, and should the present work help to forward this movement, even in the smallest way, and at the same time be favourably received by the public at home, it is to be hoped that such a result will have the effect of calling forth others in the same field of labour, and in this way help to the cultivation of musical talent in Scotland, which, under the highest patronage in the land, has now become a national question.

With a Royal Society encouraging and fostering the painters' art, and an association for advancing the cultivation of music in Scotland, we may look forward most confidently to the realisation, at an early date, of our brightest hopes and aspirations as to the future development of the artistic element in our own land. And I do most earnestly hope myself, that the services and honourable labour of those who have undertaken the praiseworthy work of advancing the cultivation of music in our native land, and the particular service which has been rendered by Professor Blackie of Edinburgh in favour of Scotch Song, will have the effect of stimulating the genius of minstrel and bard throughout Auld Scotland.

JAMES SCOTT SKINNER.

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SONGS.

OOR HIGHLAND QUEEN.

Music by James Scott Skinner.

Oor Highland Queen we welcome back
To Highland Dee, ance mair;
We fain wad keep her to oorsel's,
And ease her heirt o' care.
For cauld, cauld is the warld's love;
Leal love—a hamely flower
That decks the bonnie banks o' Dee,
And smiles in queenly bower.

In that fair bower may love aye reign
To gaird her nicht and morn;
And discord never find a hame,
Whaur leal true love is born.
Here Highland maids shall sing her praise,
By mountain and by stream;
And love like theirs shall ever prove
Nae fickle, feckless dream.

Loved Empress o' brave Highland heirts,
Tho' millions know thy name,
They lo'e thee maist wha ken thee best,
And such is priceless fame.
Thrice welcome, then, oor Highland Queen,
To Deeside back again;
And while thro' life oor heirts doth beat,
Oor love shall never wane.

The blue bell may forget to spring,
The Golder cease to flow;
But Deeside men can ne'er forget
The loyalty they owe.
Lang live oor leal true-heirted Queen,
The love o' a' to win;
By Nature's richest, precious gift,
That mak's the warld a' kin.

R. GRANT.

THE ECHOES OF NIGHT.

Music by J. Scott Skinner.

Sweet are the echoes that fall on the ear
When the world roams thro' dreamland in happy repose,
When the conscience is pure and the soul knows no fear,
Nor the bosom throbs under a burden of woes.
Sweet are the echoes of voices that blend
With the echoes of waters where lovers delight;
Sweet the echoes of hearts through the woods as they wend,
Enhancing the charms of the echoes of night.

Sweet are the echoes of "merry wee waves"
That mirror the stars in an unclouded blue;
Sweet the echoes of breezes which eddy o'er graves,
Blending their soughs with the sighs of the yew.
Sweet are the echoes of musical bands
In which even natures seraphic delight;
Sweet are the echoes in dear sunny lands
When the vespers begin the first echoes of night.

Sweet are the echo of voices we love,
Which act like a spell in our midnight of fear,
When the soul, though despairing, feels God is above,
And knows that the form of an angel is near.
When the Nightingale's piping, delectably soft,
Is heard in young Luna's enamouring light;
When the world is at rest, may my soul soar aloft
To the goal of its God through the echoes of night.

LA TESTE.

THE "SAINT NICHOLAS."

Respectfully dedicated to Captain Angus and Blue Jackets.

Music by James Scott Skinner.

So, I'll off with the good Saint Nicholas boat
To the pier of Grantonia again;
For I'm never so happy as when I'm afloat
On the wide wavy pathway to Jane.
For the good Saint Nick is the boat for me,
Though the waters be wild or still;
So I'll off to Jane Ann for a Christmas spree—
Do you really think I will,
Jane Ann?
Oh, yes! I am sure I will.

She wrote me last evening a bright *billy-doo*,
Which came all the way by the rail;
But what it contain'd, pray, 'tis nothing to you,
And I ain't the spark that will tell.
"Come up," wrote she, "to your Christmas pie,
And have of plum-pudding a fill;
I'll take no denial from ye, Willie, not I—
Do you really think I will,
Old boy?
But you're wrong if you think I will.

"And don't you get groggy with Johnny the cook,
Nor the mate, nor the steward—no, no;
And don't you be casting a sly loving look
At some pretty sick maiden below.
Beware of the Saint's blue jackets, for they
Will treat you with whisky until
You tumble half-down the companion way—
Do you really think he will,
Jack Tar?
Then you are to blame if he will.

"And don't you be dancing on deck all the night
With a cold-hearted thing from the North,
Till you've pass'd the East Neuk, and the May Island Light,
And the bird-covered Bass in the Forth.
When I'll see the good Saint coming steaming along
Oh! then, how my fond heart will thrill:
While I hear in the distance the blue jackets' song,
Do you really think it will,
Old boy?
Oh! yes, I am sure it will.

"All the girls in Leith are a-marrying now,
And you must be thinking of ours;
A ring and a robe, and a wreath for my brow,
Of the richest and rarest flowers.
And when we are spliced, a retreat we will seek,
Near a valley, a mountain and rill;
And we'll both take a trip with St Nicky to Wick,
Do you really think we will,
Old boy?
Oh, yes! I am sure we will."

So I'll off with the good Saint Nicholas boat
To the pier of Grantonia again;
For I'm never so happy as when I'm afloat
On the wide wavy pathway to Jane.
For the good St Nick is the boat for me,
Though the waters be wild or still;
And I'll marry Jane Ann for a Christmas spree—
Do you really think I will,
Jane Ann?
Oh, yes! you know well that I will.

LA TESTE.

JEANNIE'S DOLL IS DRESSED AGAIN.

Music by J. Scott Skinner.

Jeannie's doll is dressed again,
Her pretty doll is dressed again,
In rustling silks, and broad d'lain,
  Its like you ne'er did see.
When seated in its chamber,
Dressed in gold and amber,
It never shews no anger,
  But blinks right bonnilie.

It cannot speak like pretty poll,
Yet it is a lovely doll;
And those eyes as black as coal,—
  I wonder can it see?
"O no, it can't," said little Moll,
"But, sir, it is a pretty doll;"
And I must say, upon th' whole,
  It likewise pleaseth me.

Give little maids a doll to dress,
Cris and Jeannie, Moll and Bess;
But never let them make a mess,
  When dressing up a doll.
Give Tom and Bob a kite to fly,
A bat or ball to throw up high;
And never let your girls cry
  Because they have no doll.

R. GRANT.

JOHNNIE SMITH, A FALLA FINE.

Music by J. Scott Skinner.

"Johnnie Smith, my falla fine,
Can ye shee this horse o' mine?"
"Weel I wat, an' that I can,
Just as good as any man."

"Pit a bittie on a tae
Gars a horsie spur a brae;
Pit a bittie on a heel
Gars a horsie trot richt weel.

"Gin ye're for the Hielan' road,
Ye maun ha'e yer beast weel shod;
An' I'm the man can dee it weel,
Wi' the best o' iron an' steel.

"Wha like me can drive a nail,
Dress a beast, an' busk his tail?
Nane in a' the kintra roon'
Like Johnnie Smith o' Turra toon."

"The road is far I hae to ride,
Frae Turra toon to Gelder side;
But, gin ye're canny wi' my meer,
I sall roose ye far an' near."

"Ye may roose me as ye like
To Hielan' laird or tinkler tyke;
But five fyte shillings is my fee;
Gin it please ye, we will gree?"

"Gree, my man! 'tween you an' me
There sall never be a plea;
Wha wad grudge to pay a croon
To Johnnie Smith o' Turra toon."

Johnnie shod my meer richt weel;
Tipp'd ilk shee wi' bits o' steel;
And, ere the sun gid doon that nicht,
I saw Balmoral's towers in sicht.

Hurrah! the smith o' Turra toon,
Though he's a gey cumstairie loon,
There's nane like him can drive a nail,
Pare a hiv, or busk a tail.

R. GRANT.

PUIR FREDDY'S GAEN TO BALMACAAN.

Music by J. Scott Skinner.

Puir Freddy's gaen to Balmacaan,
To hunt the rabbits o'er the lan,
But gin he come safe back again,
He'll never win awa again.

  O gin he wou'd come back again,
  Like prodigal return again,
  Nae rabbit, hare, nor otter hunt,
  Should pairt me and my dog again.

O, sair I miss my Freddy noo,
For dogs like him are unco few;
Sae friskey aye, and true as steel,
And troth he kent I liked him weel.
  Oh gin, &c.

Puir Freddy is nae common tyke,
In strath nor glen there's nae his like,
And it wou'd gi'e me muckle pain,
Shou'd Freddy ne'er come back again.
  Oh gin, &c.

I ken my frien' wull eese him weel,
And gie him scouth to rant and reel,
But I am here and he is there,
And that's phat maks my heirt sae sair.
  Oh gin, &c.

Ye'll tell Baa'can, I lang to see
Yer tawny face and blinkin' e'e,
And hear yer welcome bark ance mair,
And laugh at a' yer tricks sae rare.
  Oh gin, &c.

R. GRANT.

THE THREE GRACES.

Gin ye had been whaur I had been,
  Amang sae mony muslin dresses,
Then ye had seen what I had seen,
  Professor Skinner's triple graces—
The beauteous Thalia—caro mia—
Euphrosyne, and Aglaia.

But why confine ourselves to three?
  There were fifty. Such a bevy
Of graces, that it seem'd to me
  Great Jove himself was holding levee,
As cadences from yon piano
Rose and fell, like falling manna.

Kid-booted ankles, kid-glov'd hands,
  Petticoats of fleecy whiteness,
Zones with gold and silver bands,
  Cheeks all peaches, eyes all brightness,
Swelling bosoms, wavy tresses—
What were they if they were not Graces?

It did parental bosoms good
  To hear the master's music thrilling,
But ten times more so, as it should,
  To see his Graces all quadrilling,
Unwearied, while such music's flowing,
With burning brows and bosoms glowing.

But who was Thalia, Euphrosyne,
  Or Aglaia, little matters.
I tried, but couldn't well divine;
  But this I know, Elginia's daughters
Each in her peerless self possesses
Virtues rare and fairest graces.

The ball was closed without a cloud
  To mar that host of happy faces—
The Graces of their master proud,
  The master worthy of his Graces.
Dance on, be happy while 'tis morrow—
Too soon will come our evening sorrow!

LA TESTE.

THE MUSIC O' SPEY.

Music by J. Scott Skinner.

I sing o' the Spey, the bonnie, bonnie Spey,
Whar the primrose grows so early,
An' ilka mile o' the bonnie Hielan' stream
Can shew you some rare fairlie.

O dearly I lo'e the grand auld Spey,
And its music aye sae cheerie,
Whan I hear the soun' o' my ain dear stream;
I ne'er feel dow nor weary.

The voice of the sea on a storm-lashed shore,
Is waesome to me and eerie;
And the sough o' the winds on Lochnagar
To me is ever drearie.

But the music o' Spey is grand to me,
Whan the shades o' nicht are fa'in;
I cou'd listen and listen the lee lang nicht,
And never wish for daw'in'.

In summer its lispin', ripplin' notes
Is a sang to me enchantin',—
The music o' love, o' friendship, o' truth,
In which there is naething wantin'.

Sing on! sing on! my braw Hielan' stream,
The stream I lo'e sae dearly,
And a' the fouks on its bonnie green banks,
Shall share my love sincerely.

R. GRANT.

BRITANNIA.

Respectfully dedicated to Sir John Benson, London.

Music by J. Scott Skinner.

Hail to the Island!—the Island of Islands,
The glory of nations, the mother of arts;
Hail! landscapes of England, ye bold Scottish Highlands,
So sacred and dear to our brave British hearts.
Hail to thee! land of the forest and fountain,
Thy dew-spangled lawns, and thy gowan-clad leas;
Thou land of the lake, and snow-crested mountain,
The birthplace of freedom, the Queen of the Seas.
Hurrah! then, Britannia, rock-girded and hoary,
Land where the bones of our forefathers rest;
We'll love thee for ever, while we sing in our glory,
God save thee, Victoria, Queen of the blest!

Though gone be thy oak walls that battled the world,
And the mighty that rock in their deep coral graves;
Yet the nations must own, where thy Jack is unfurled,
Thou'rt still old Britannia, Queen of the waves.
So vast in dominion, majestic in power,
Ah! well in thy pride may'st thou dangle thy plume,
For sunbeam, nor moonbeam, not e'en for an hour,
Thy world-wide provinces cease to illume.
Hurrah! then, Britannia, rock-girded and hoary,
Where is the nation so famous as thee?
We'll love thee for ever, while we chant in our glory,
God save thee, Victoria, Queen of the free!

With a people so loyal, true, tender, yet fearless,
Thou'lt prosper in all that is good and sublime;
While the mind of a Gladstone, in politics peerless,
Does the work of the State, and a Benson keeps time.
May the olive of Peace bloom in sweetest alliance,
Round the Shamrock and Rose on the soil of the Free;
And nations respect, while it waves in defiance,
Thy famed Scottish Thistle—"Wha daur meddle wi me?"
Hurrah! then, Britannia, rock-girded and hoary,
Land of progression in science and arts:
We'll love thee for ever, while we sing in our glory,
God save thee, Victoria, Queen of our hearts!

Fair be thy maidens, as sweet their communion—
Brave be thy youths—may their courage ne'er fail;
For they are thy bulwarks, and strong in their union—
Where is the foe that would dare to assail?
Britannia! Britannia! thou gem of the waters,
Caledon, Albion, Erin, rejoice;
Let gladness abound with your sons and your daughters,
While the Prince of Blue Jackets weds the bride of his choice!
Hurrah! then, Britannia, rock-girded and hoary,
Land where thy darlings in purity woo;
We'll love thee for ever, while we chant in our glory,
God save thee, Victoria, Queen of the true!

LA TESTE.

JEANNIE AND HER LOWLAND LADDIE.

Music by J. Scott Skinner.

Red coats noo thrang ilka road,
Lurdanes through th' kintra roamin',
Dowie! dowie! strath and glen,
Nae leal lilts at 'oor o' gloamin'.

Sair I miss my ain kind luve,
Waes me for my lowland laddie;
He has gaen to help his king,
Far awa' frae flourie Gaudie.

Up amang th' Highland hills,
Whar I fear they fare but sparely,
Highlandmen, and Lowland lads,
Are gathered a' to fecht for Charlie.

Whan his soward he buckled on,
Nae a word by ane wis spoken,
But his mither's waesome look,
Tauld her heart wis nearly broken.

I coft to him a tartan plaid,
And a brooch, true lovers' token;
And th' vow I made to him
Never! never! shall be broken.

Mirk th' morn he gaed awa',
Nae kind blink o' sunlicht gleamin';
But I hope to see him back,
Wi' auld Scotia's banner streamin'.

Sad to me th' day he left,—
Wearily I wait his comin';
Through the deid 'oors o' th' nicht,
To mysel I'm ever hummin'.

Oh! my bonnie Lowland lad,
Haste ye back whar rins th' Gaudie,
And cruel war nae mair shall pairt,
Jeannie and her Lowland laddie.

R. GRANT.

THE AULD WHEEL.

Music by J. Scott Skinner.

O, leese me on my auld mill-wheel
That clicks awa' sae jaunty, O!
'Boot it I'd like to sing a sang,
Tho' far frae bein' vauntie, O.
The auld wheel, the auld mill-wheel,
That never yet grew weary, O;
It's far afore your piston rods
Or steam engines sae dreary, O!

I like to see an auld mill-wheel
The sparklin' waters dashin', O,
To me it's aye a blythesome sicht
Whatever be in fashion, O.
The auld wheel, &c.

An' dear to me's my ain mill-wheel,
Tho' some may ca' it crankie, O,
Yet canniely it turns the mill,
An' plays nae plisk nor prankie, O.
The auld wheel, &c.

An' my auld wheel has been to me,
For thirty simmers rinin', O,
A precious servitor, an' ane
That never grudged my winin', O.
The auld wheel, &c.

In troth, it weel deserves a sang,
A roosin' ane an' vauntie, O,
To soun' it's praise o'er a' the lan',
The auld mill-wheel sae jaunty, O.
The auld wheel, &c.

An' I am boun' to sing aboot
The mill, mill-toon, an' water, O,
That hurries by wi' hielan' speed
An' mony a spurt an' sputter, O.
The auld wheel, &c.

Thro' muir an' moss, by bank an' brae,
It ever onwards dashes, O;
Aye speerin' in Glentanner's wilds,
"Fat's come o' a' the lasses, O!"
The auld wheel, &c.

Bit lang, lang it will speer in vain—
The silent glen ne'er clashes, O;
An' glensmen a' are far awa',
An' gane for aye the lasses, O.
The auld wheel, &c.

Noo jist to gie this sang an air,
To me 'twould be a birn, O;
Bit Blythesome SKINNER comes at ance,
The "Auld Mill-wheel o' Hirn, O."
The auld wheel, &c.

Noo, we can sing by Dee an' Don,
At ilka feast an' kirn, O—
The "Auld Mill-wheel," the famous wheel,
That turns the Mill o' Hirn, O!
The auld wheel, &c.

R. GRANT.

THE MILLER O' HIRN.

Music by J. S. Skinner.

Lad, cam' ye doun by Feugh's green howe,
The Feugh that rins through Crathes, O?
Heard ye a fiddler dirl a bow,
Wi' something like a pathos, O?
Weel, gin he meet wi' your applause,
I brawly can discern, O,
The dusty-noted fiddler was
"The Miller o' the Hirn," O.
Hech, hey, the Hirn, O!
The water-clatter Hirn, O;
There's few can play a reel wi' him,
The Miller o' the Hirn, O.

A jolly, sonsie, pawky chiel',
Wi' sense, and lots o' siller, O,
As e'er turned on a water wheel,
Is Hirn's mealy miller, O.
Wi' fusslin' lips an' smirkin' e'e,
He ne'er was kent to girn, O;
Oor real auld Deeside school is he,
"The Miller o' the Hirn," O.
Hech, hey, the Hirn, O!
The happy, sappy Hirn, O;
There's few can fiddle a fling wi' him,
The Miller o' the Hirn, O.

We've waltzes grand, an' grand quadrilles,
Wi' a' their whirligigams, O,
An Heelan' flings as auld's the hills,
Frae John o' Groat's tae Brighams, O;
Sin' these noo in oblivion rest,
Ye'll a' be proud to learn, O,
The newest oot is Skinner's best—
The Miller o' the Hirn, O.
Hech, hey, the Hirn, O!
The cosy, rosy Hirn, O;
There's few can dance a fling wi' him—
The Miller o' the Hirn, O.

Gin e'er ye cross the Brig o' Feugh,
Gae spen' a forenicht wi' him, O;
Ye'll get a hooker and a hooch
Gin ye ca' in an' see 'm, O.
He keeps a monster gray pig fou,
As big's a butter kirn, O;
He winna grudge Devanha dew,
"The Miller o' the Hirn," O.
Hech, hey, the Hirn, O!
The happer clapper Hirn, O;
Gude keep aye, hearty, hale, an' weel,
The Miller o' the Hirn, O.

The miller's mankind's best o' frien's,
Be't nobles, beaux, or bumpkins, O;
In barleymeal, ait, pease, and beans,
An' flour for pies an' pumpkins, O;
He never slacks, but fills the pock,
An' blythesome bears the birn, O;
An' nane mair blythe than that auld cock,
"The Miller o' the Hirn," O.
Hech, hey, the Hirn, O!
The "heesie-weesie" Hirn, O;
We'll "*Drone*" nae mair, sin' we ha'e got
The "Miller o' the Hirn," O.

LA TESTE.

THE PALACE, ELGIN.

THE GRAND AULD SPEY.

AIR—"*The Miller o' Hirn.*"

I've travelled far o'er Scotland's hills,
Through England's counties bonnie, O!
I've seen fair streams and bonnie rills,
In fairest lands and sunny, O!
But there's a stream that I lo'e dear,
The Highland Spey, sae dashing, O!
It minds me aye o' clansmen true,
And dark eyes love's fires flashing, O!
Hech, hey! th' bonnie Spey,
The flashin, dashin' river, O!
Whate'er may hap, I'll mind upon
It's thousand beauties ever, O!

Craigellachie I'll ne'er forget,
Nor Rothes' vale sae bonnie, O!
Nor Carron, whaur I aften met
A leal, true-hearted cronie, O!
And Ballindalloch's wooded heichts,
Th' Grants o' Tullochgorum, O!
And folks o' Ardivalloch toon,
Wha join mirth wi' decorum, O!
Hech, hey! the famous Spey,
The glorious rollin' river, O!
Whaur Highland worth and Highland pith
Are ever linked together, O!

Awa' ye drumly, muddy sloughs,
Wi' alligators seethin', O!
Whaur folks ha'e scarcely time to sneeze,
For gatherin' gear and thievin', O!
I wouldna gi'e the Highland Spey,
In a' its beauty dashin', O!
For twenty thousand tropic streams,
Wi' brichtest pearls flashin', O!
Hech, hey! the rushing Spey,
It's grand in ilka turn, O!
Far, far awa' in lonesome glen,
Whan but a Highland burn, O

Gi'e me a cot on Spey's fair banks,
Wi' fishin' rod and tackle, O!
A lovin' wife to darn my hose,
And unkent warldly heckle, O!
Then I could spend a thousand years
Beside the noble river, O!
And sing its praises ilka day,
And ne'er feel *ennui*—never, O!
Hech, hey! the grand auld Spey,
It hasna got a marrow, O!
Frae Dunnethead far in the north,
To banks o' bonnie Yarrow, O!

And while I live I'll sing its praise,
The classic Highland river, O!
Whaur a' the virtues men possess
Are there as green as ever, O!
There lasses still ha'e leal true hearts,
Unspoiled by flimsy fictions, O!
And men ha'e patriotic worth,
In spite o' cruel evictions, O!
Hech, hey! auld Moray's Spey,
My forbears' native river, O!
The Grants' ain stream, the rolling Spey,
May it roll on for ever, O!

R. GRANT,
THE BARD O' UGIE.

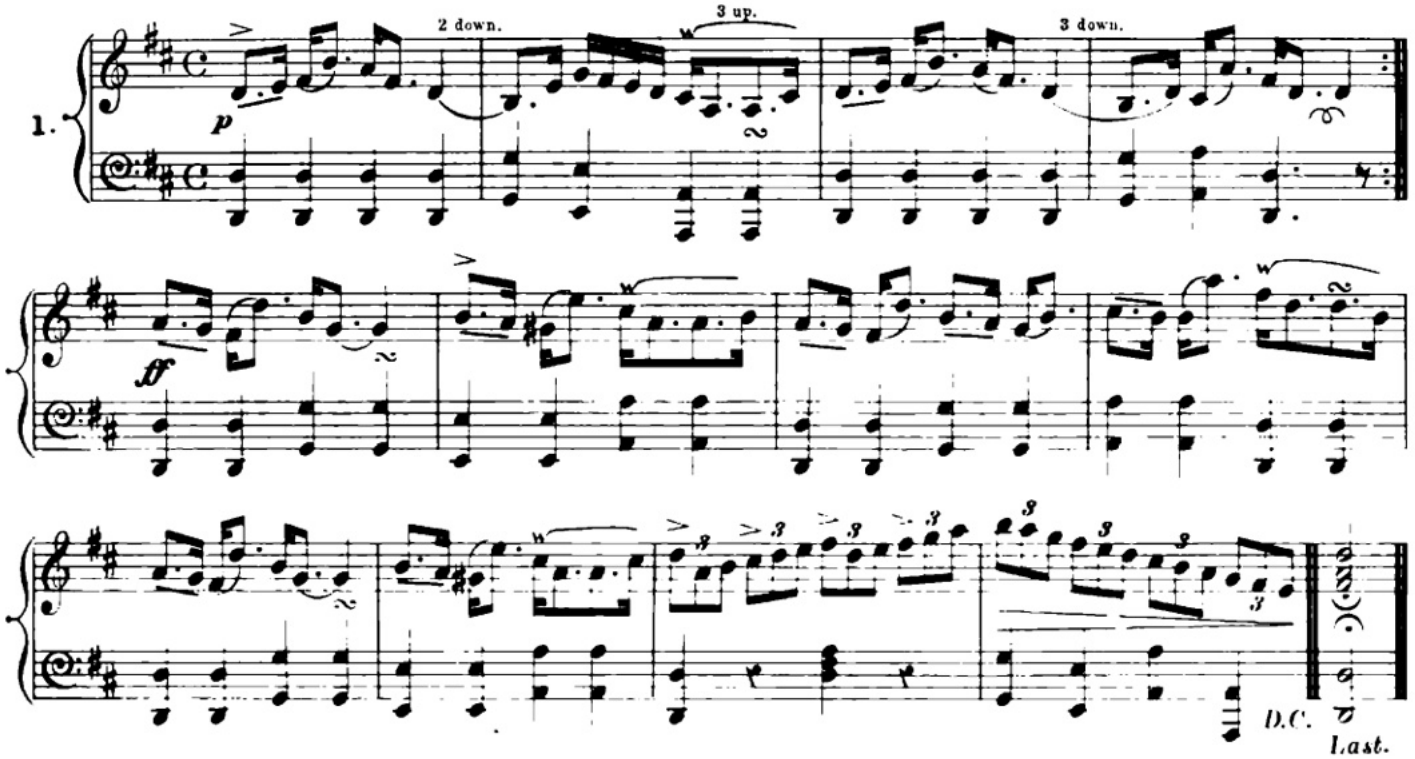
PETERHEAD.

THE MILLER O' HIRN COLLECTION.

THE MILLER O' HIRN.

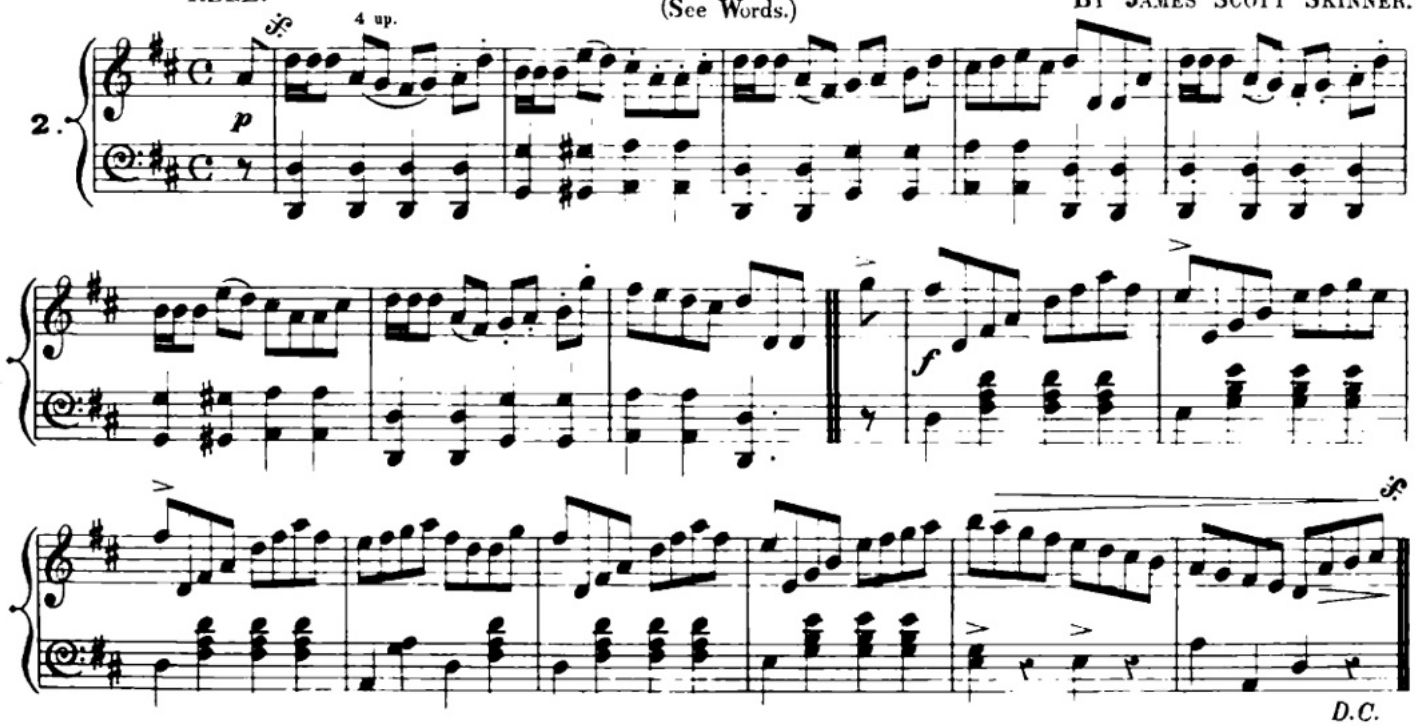
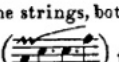
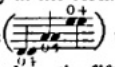
With the bowing carefully marked for the Violin.

BY JAMES SCOTT SKINNER.
Teacher of Dancing.

SCHOTTISCHE or STRATHSPEY.

THE AULD WHEEL.

(See Words.)

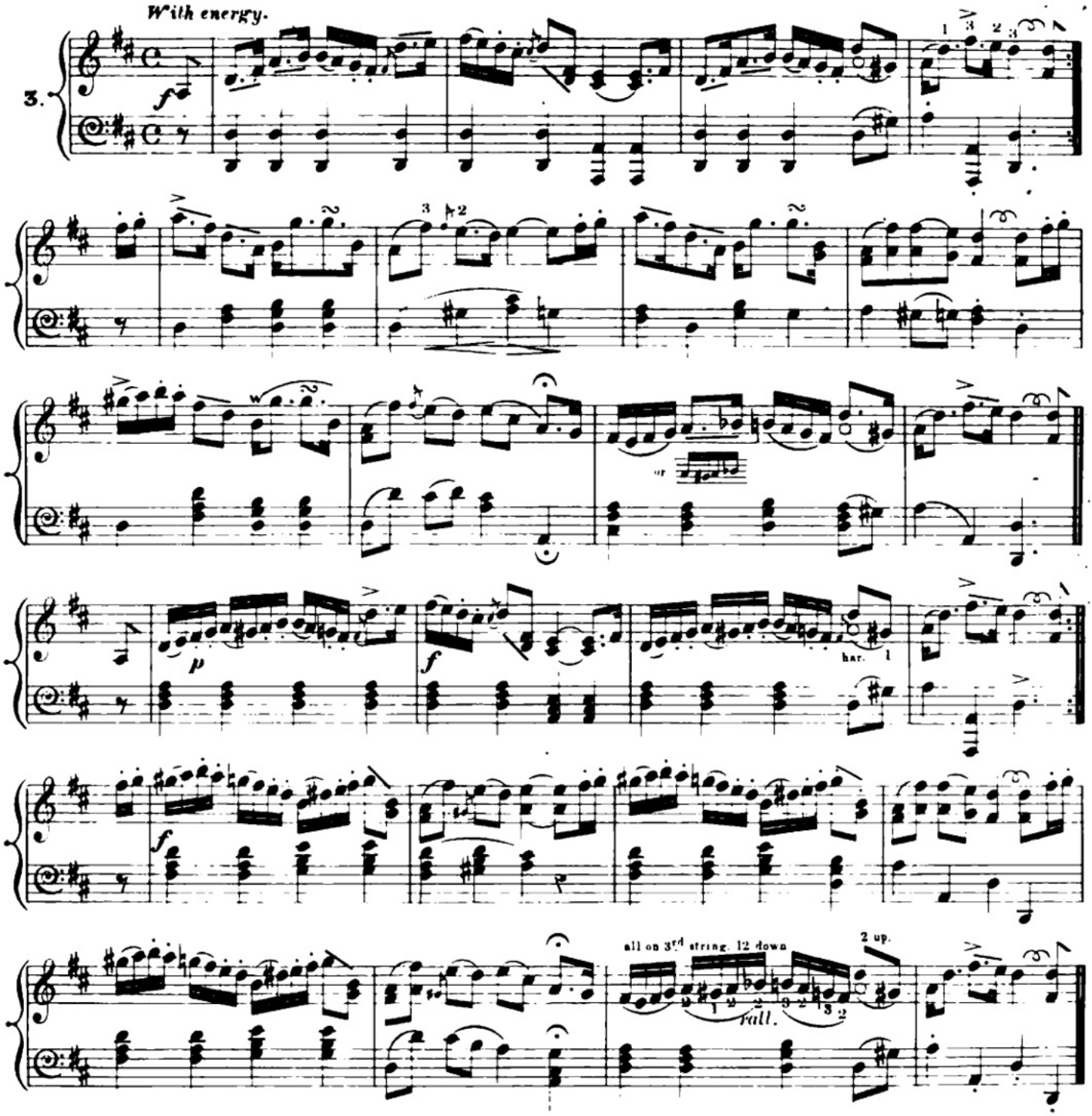
REEL.

BY JAMES SCOTT SKINNER.

Examples of bowing. The straight slur is performed by lifting the bow smartly off the strings, both notes being taken in one up or down bow as the case may be. The short note is taken with the end of bow. When the arrow occurs  the first note is taken down and the other three all up, taking care to re-emphasize the third note. The loop is used only at the termination of a strain, the bow being dragged, along generally in a down bow. In playing Strathspeys the D's A's & E's should be played unison, thus:  then the effect will be greater. When closing a tune, the chord of the key should be given as many Strathspeys & Reels do not end on the key but frequently on the fifth. *(The loop and arrow are here introduced for the first time.)*

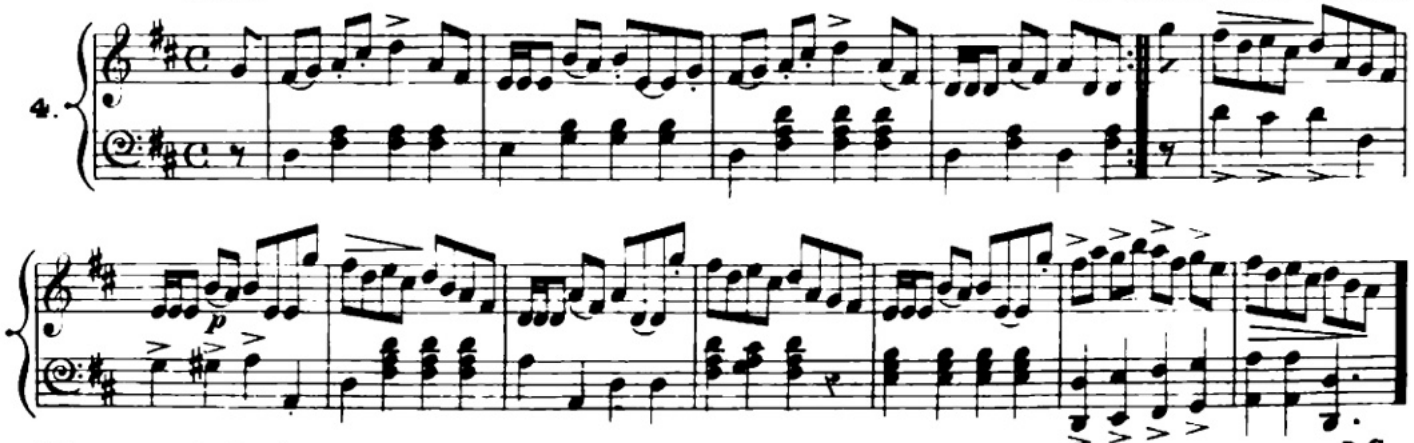
Mrs SCOTT SKINNER.*

SOLO STRATHSPEY.

By JAMES SCOTT SKINNER.

With energy.

JENNY BOWSER.**

REEL.

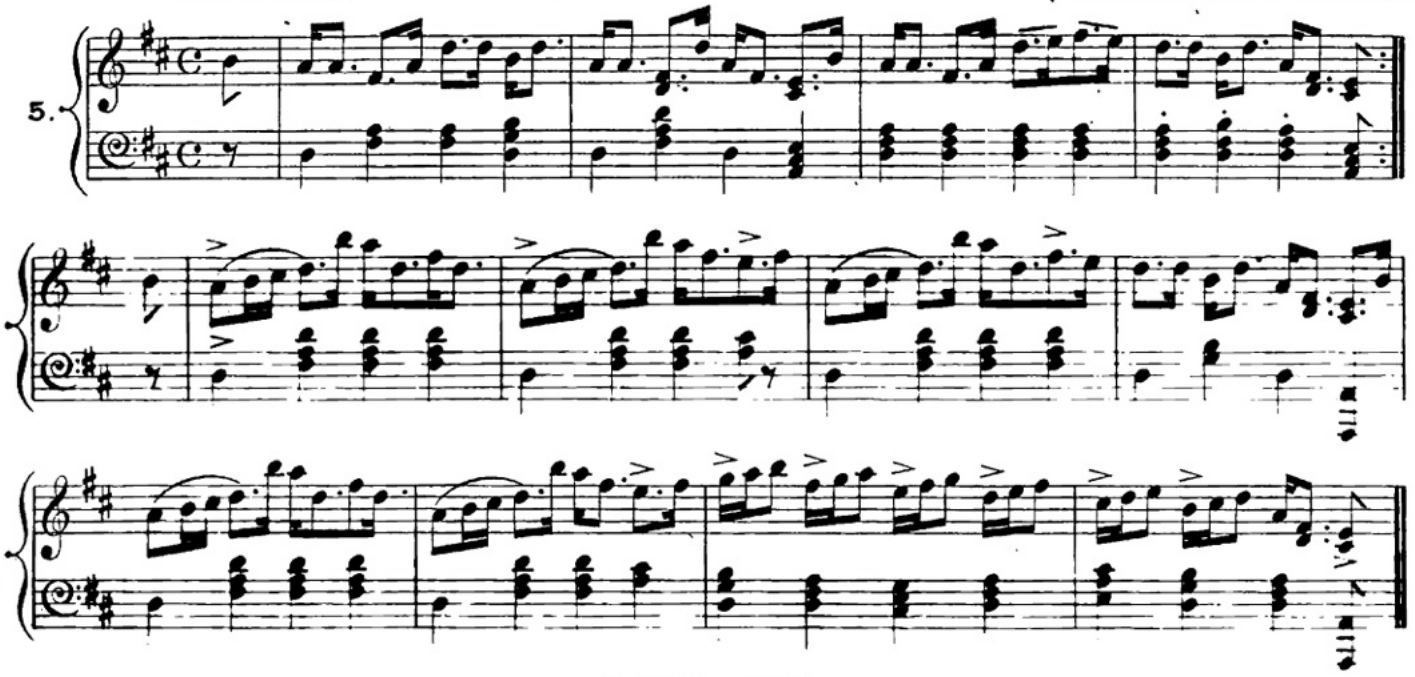
By JAMES SCOTT SKINNER.

D.C.

* The tunes marked "Solo" are not Dancing tunes. This one is my favourite for Concerts.

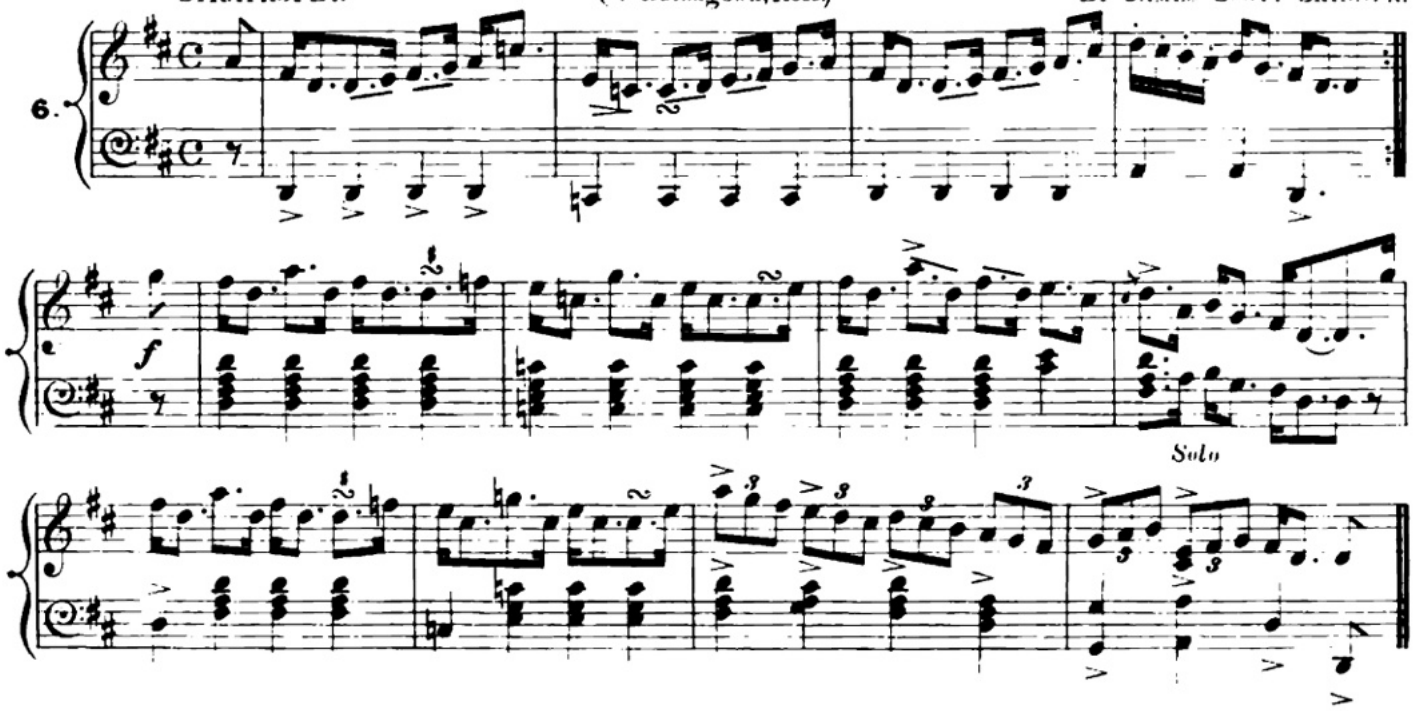
** Named so by Jenny my daughter & Bowser my nephew, John Skinner Dalgarno.

THE MILLER O' HIRN'S SON.

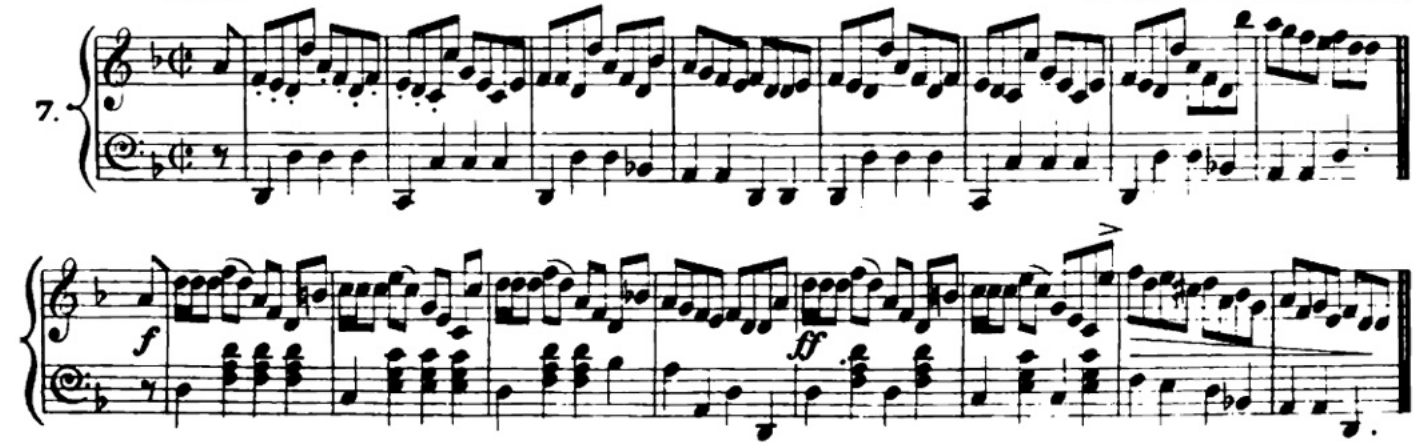
STRATHSPEY. By JAMES SCOTT SKINNER.

5.

LADY ROSS.

STRATHSPEY. (of Balnagown, Ross.) By JAMES SCOTT SKINNER.

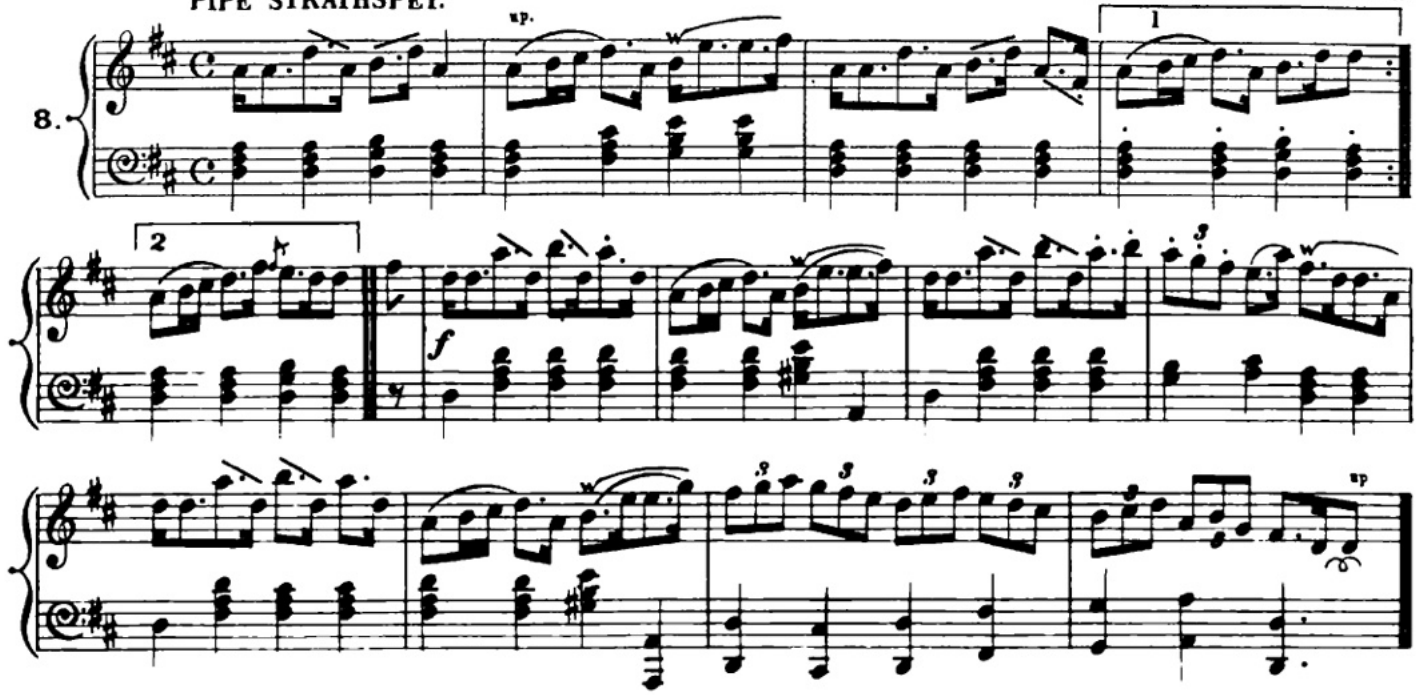
6.

BALNAGOWN.

REEL. By JAMES SCOTT SKINNER.

7.

* PIPE STRATHSPEY.

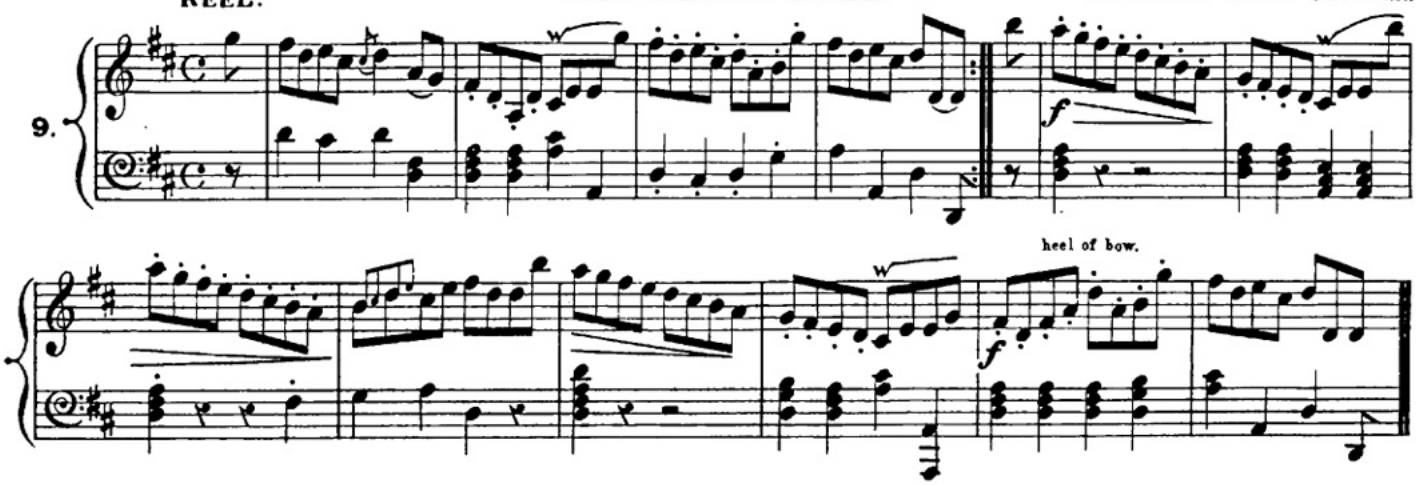
TUNE YOUR FIDDLES.

By James Scott Skinner.

8.

REEL.

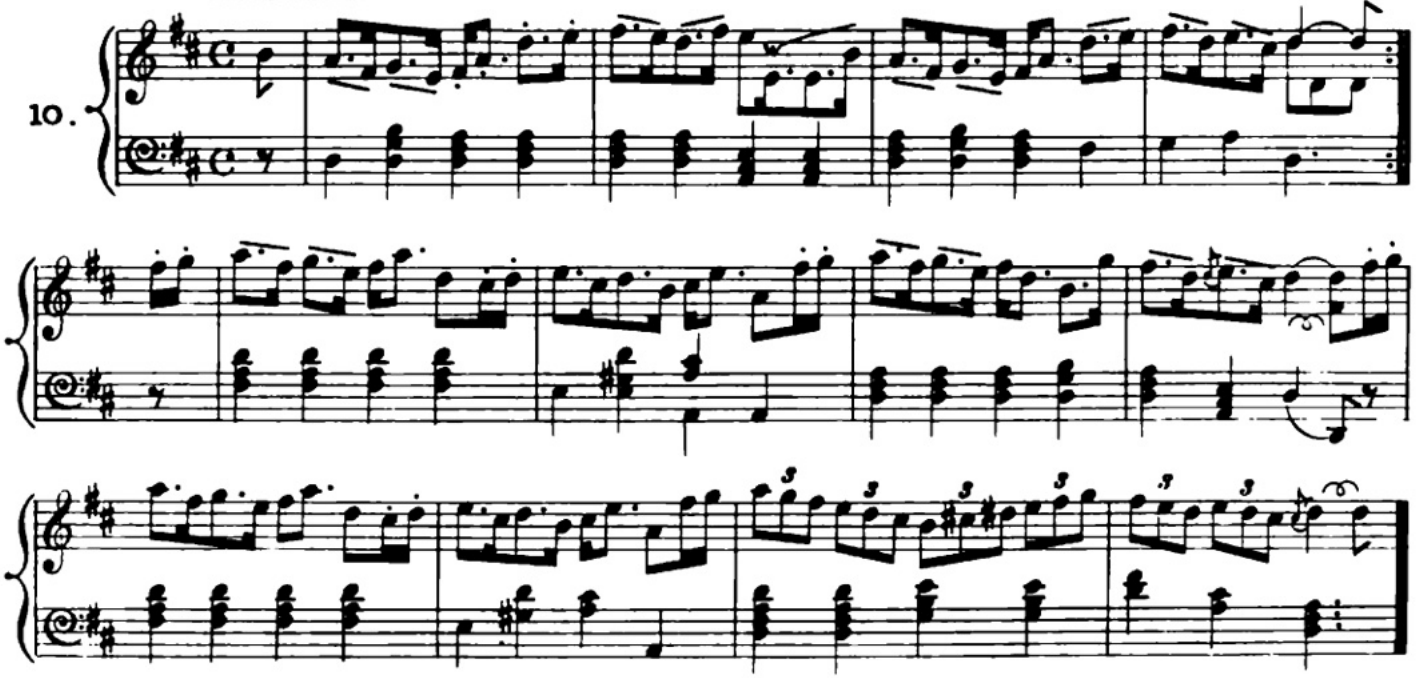
THE FANCY BALL.

By James Scott Skinner.

9.

STRATHSPEY.

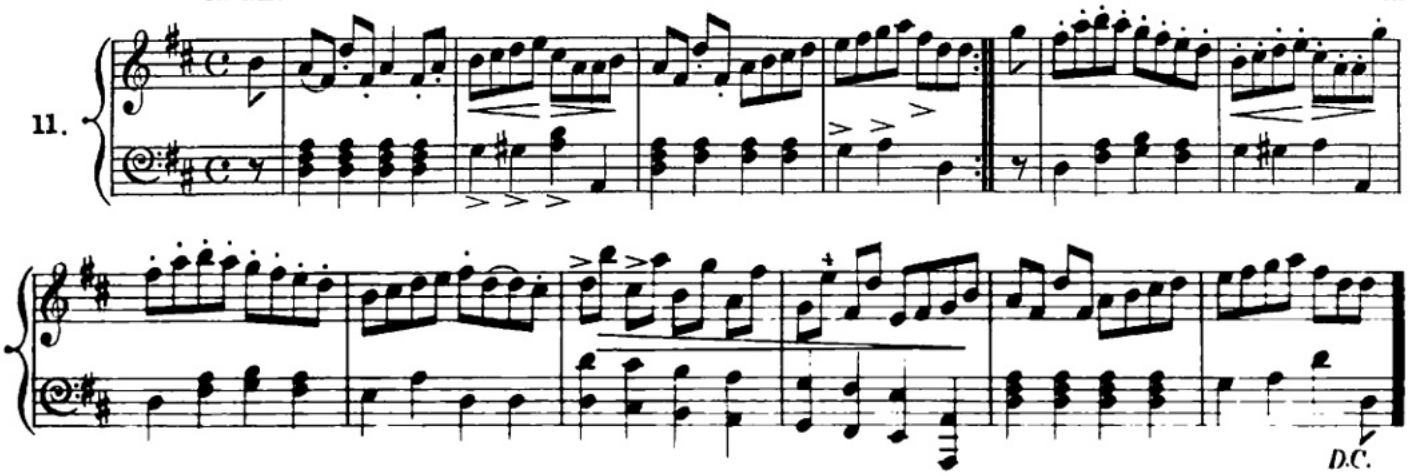
CASTLE SPYNIE.

By James Scott Skinner.

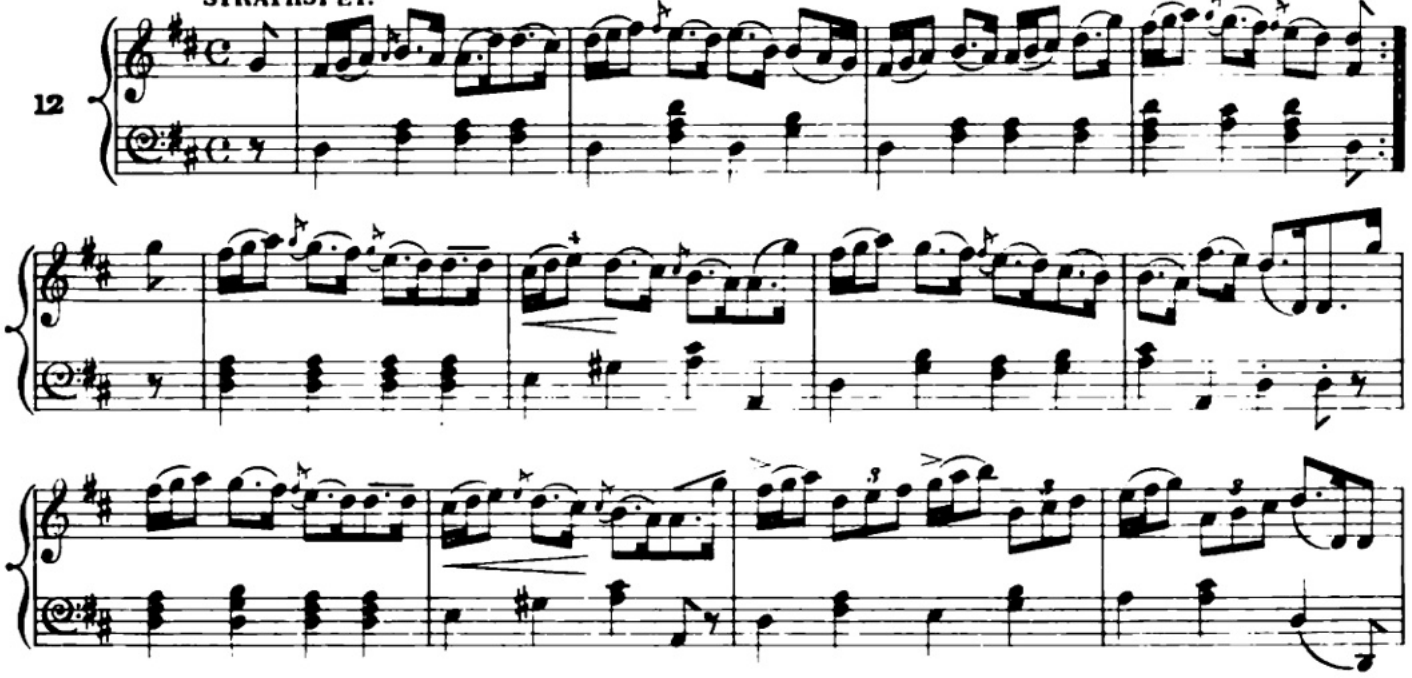
10.

* The tunes marked "Pipe Strathspeys" may be played upon that Instrument.

THE RAVEN or HOOKEYBEAK.

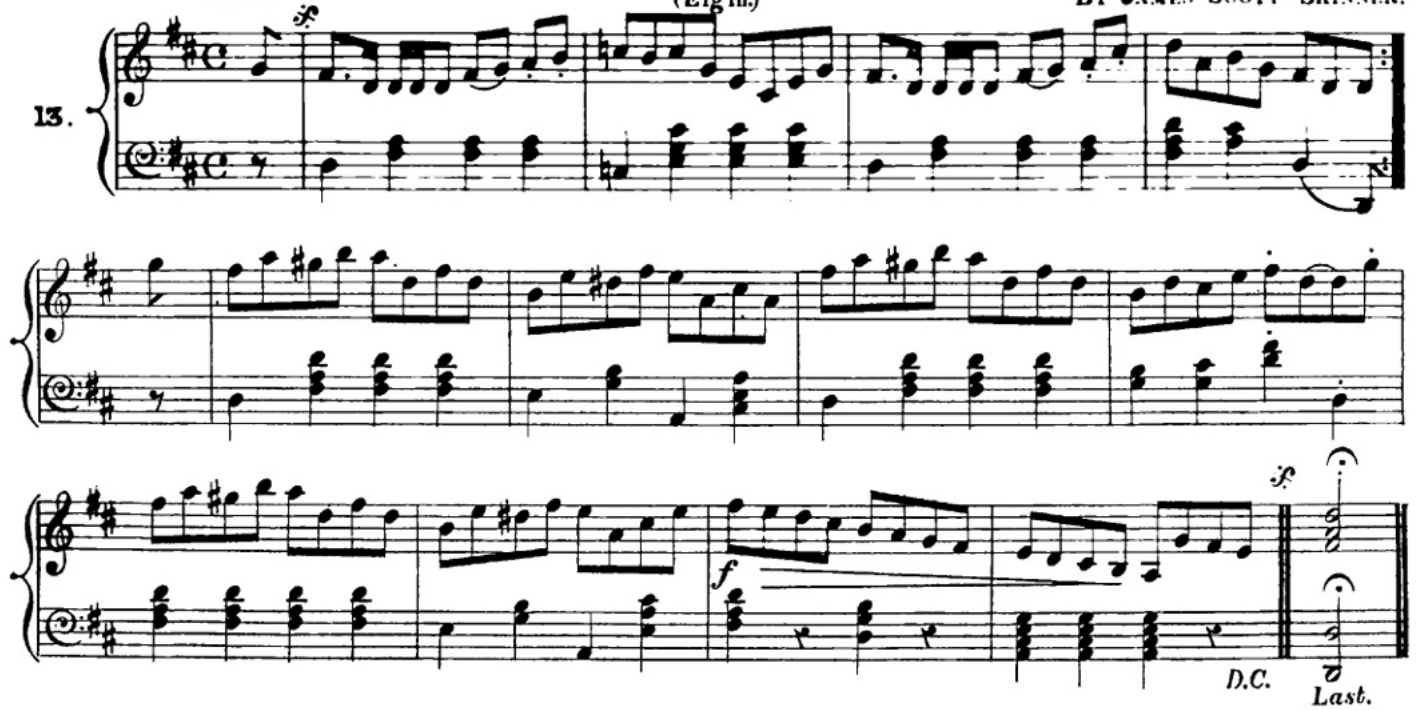
REEL. By James Scott Skinner.

11.

THE BLACK CAT O' BENRINNES.

STRATHSPEY. By James Scott Skinner.

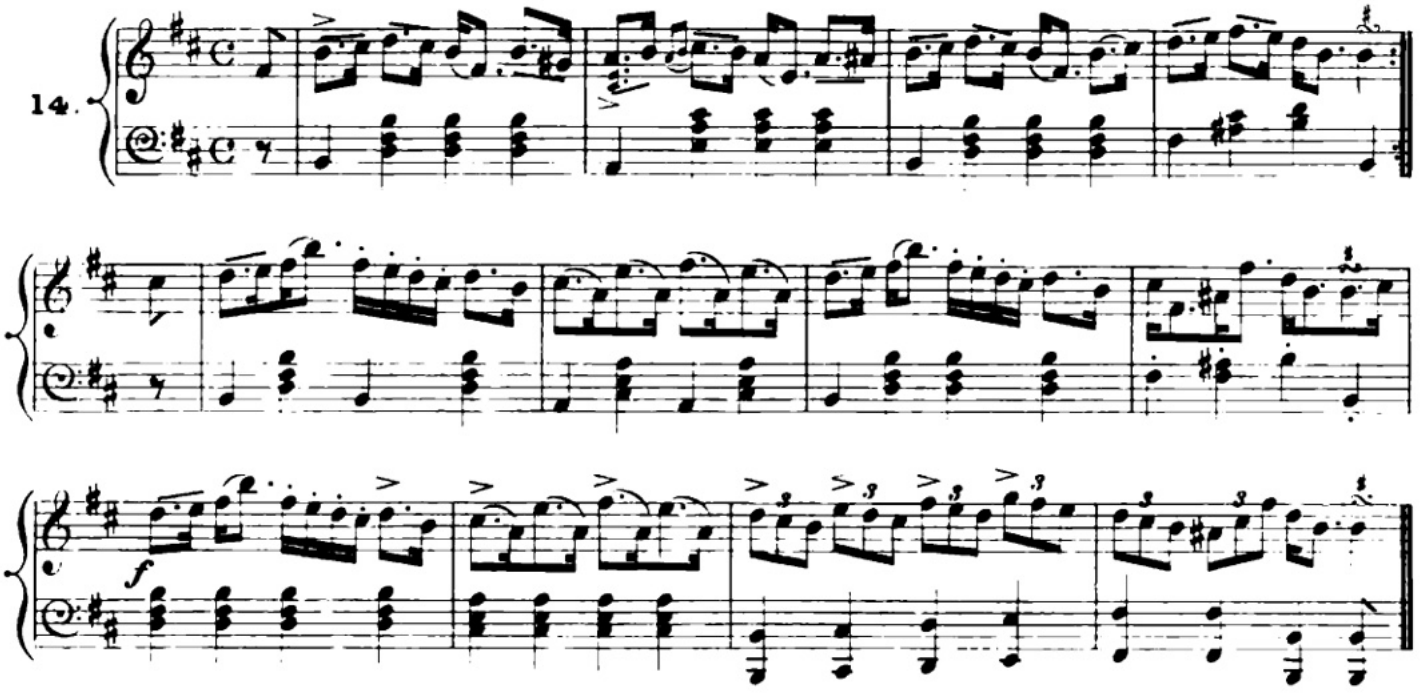
12

DUNCAN ON THE PLAINSTONES.

REEL. (Elgin.) By James Scott Skinner.

13.

THE WASHING DAY.

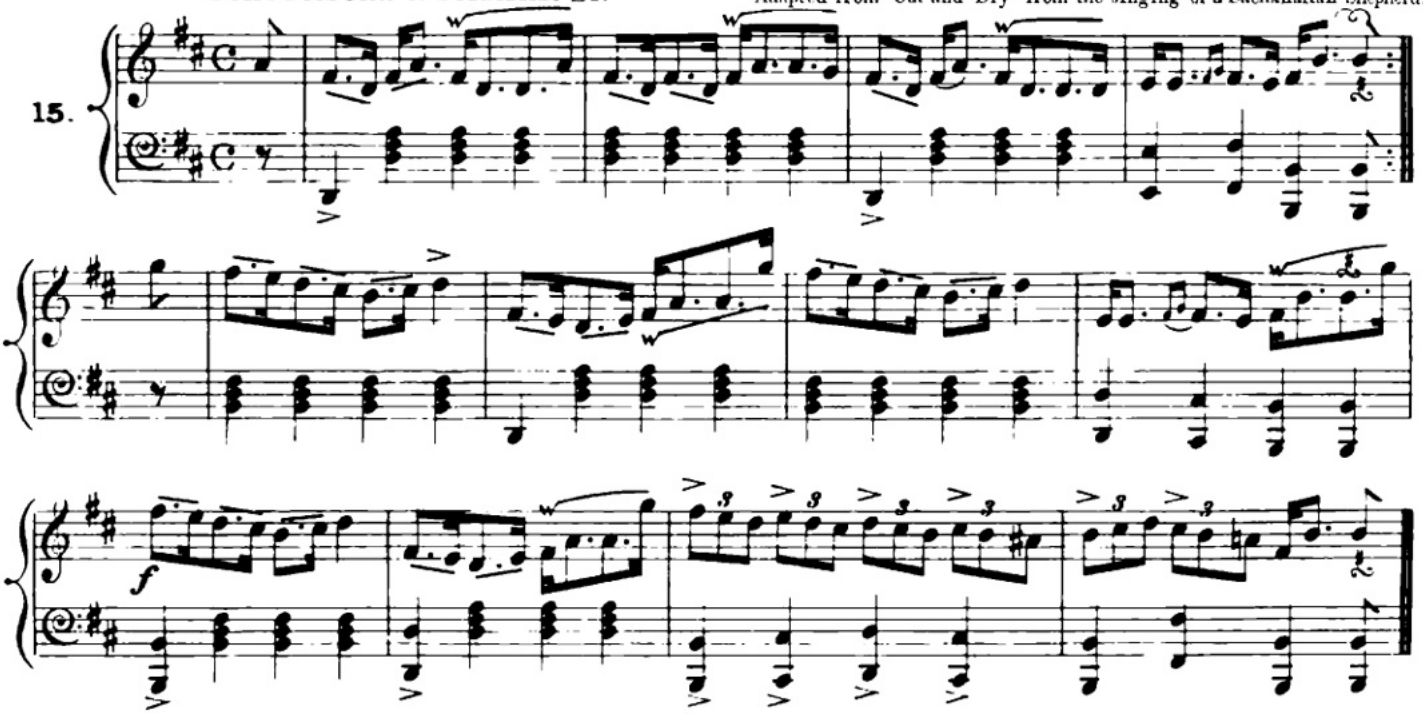
STRATHSPEY.

By James Scott Skinner.

14.

THE DROVER.

SCHOTTISCHE or STRATHSPEY.

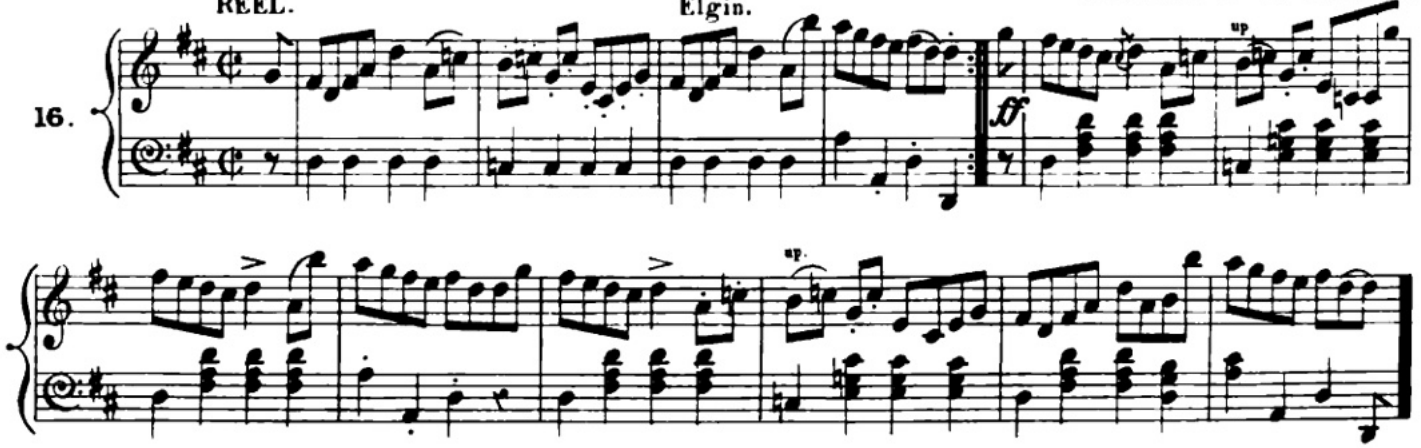
Adapted from "Cut and Dry" from the singing of a Bachanalian Shepherd.

15.

GIBSON'S WHISKY.

REEL.

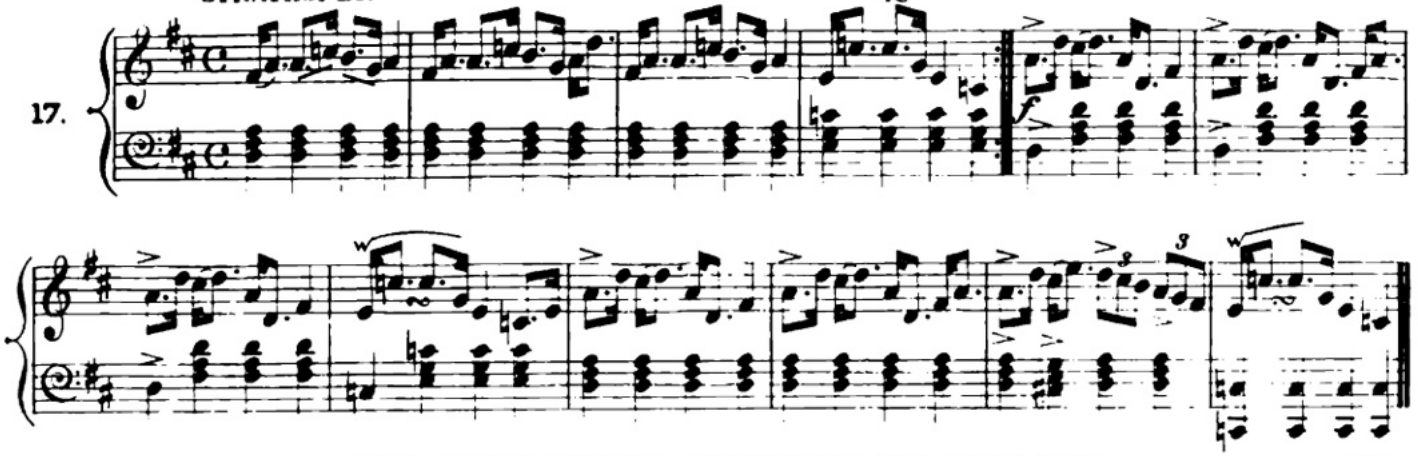
Elgin.

By James Scott Skinner.

16.

LALLA SINCE THE QUEEN'S COME or ELGIN.*

STRATHSPEY.

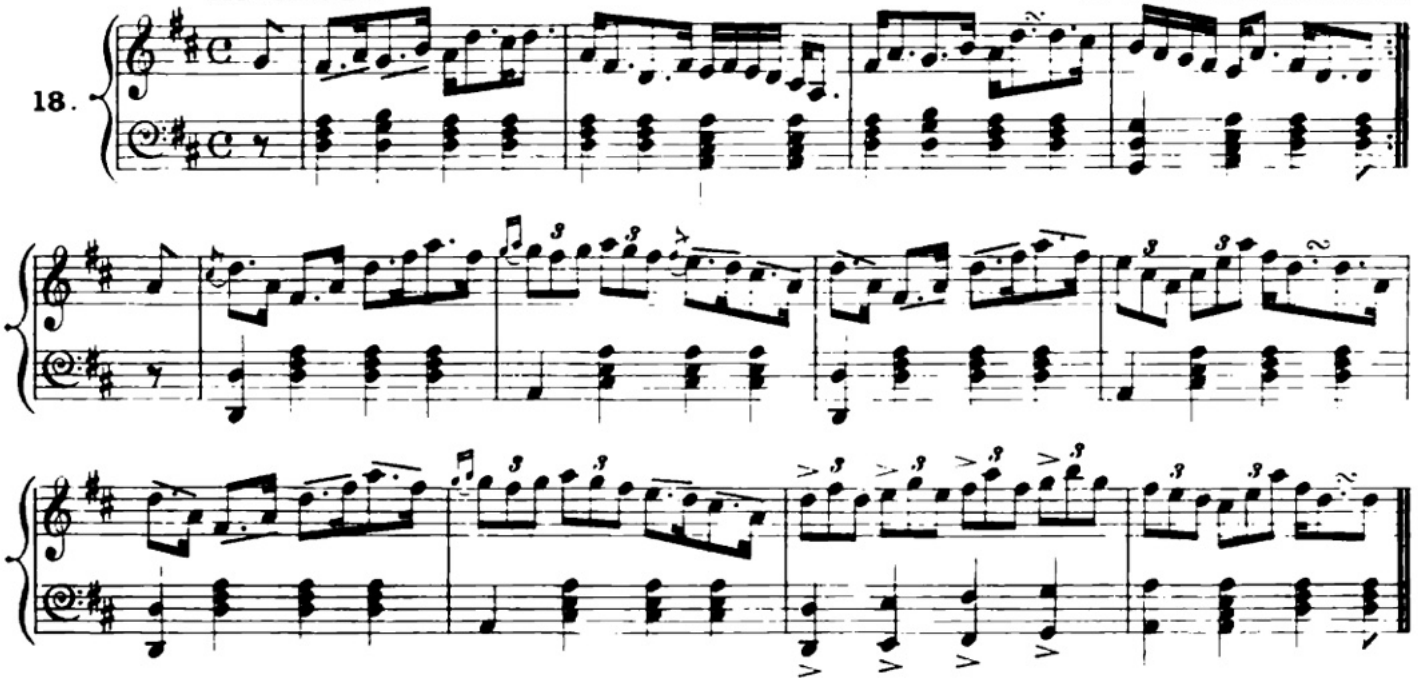
BY JAMES SCOTT SKINNER.

17.

SIR ALEXANDER ANDERSON OF BLELACK.

D.C.

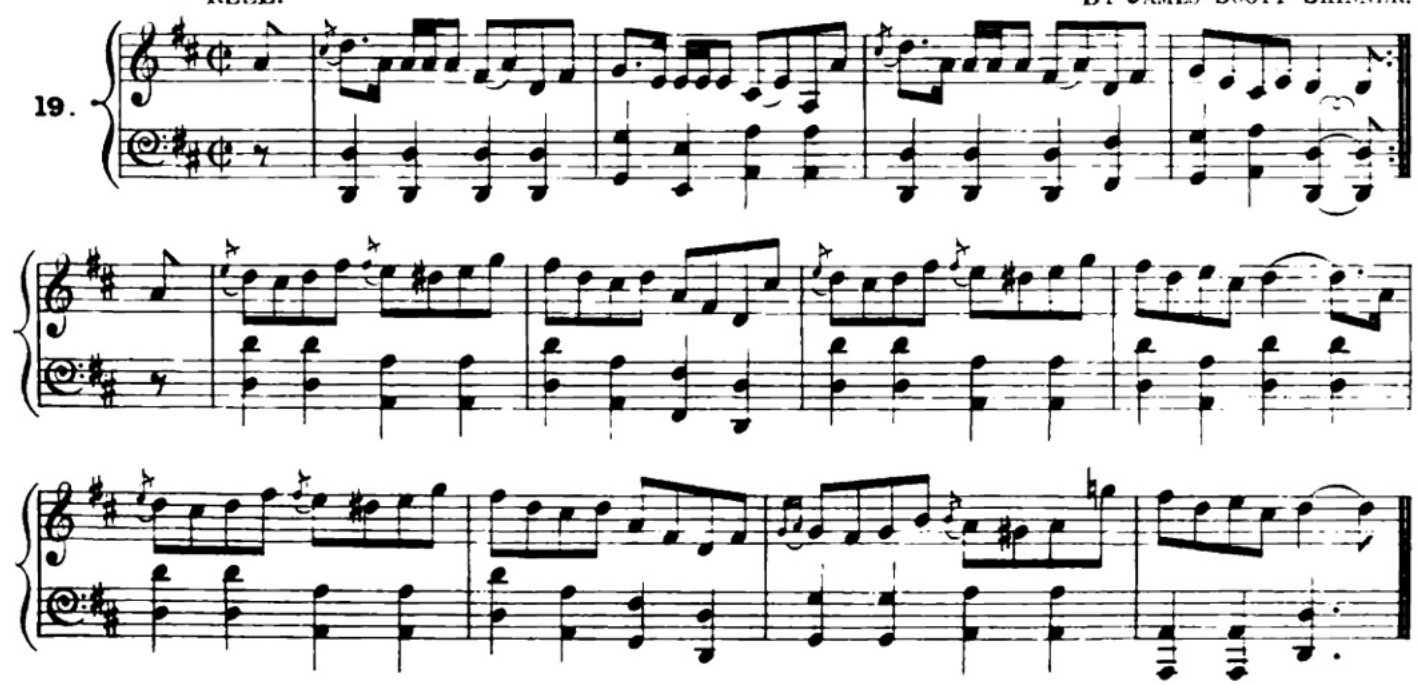
STRATHSPEY.

BY JAMES SCOTT SKINNER.

18.

LADY ANDERSON.

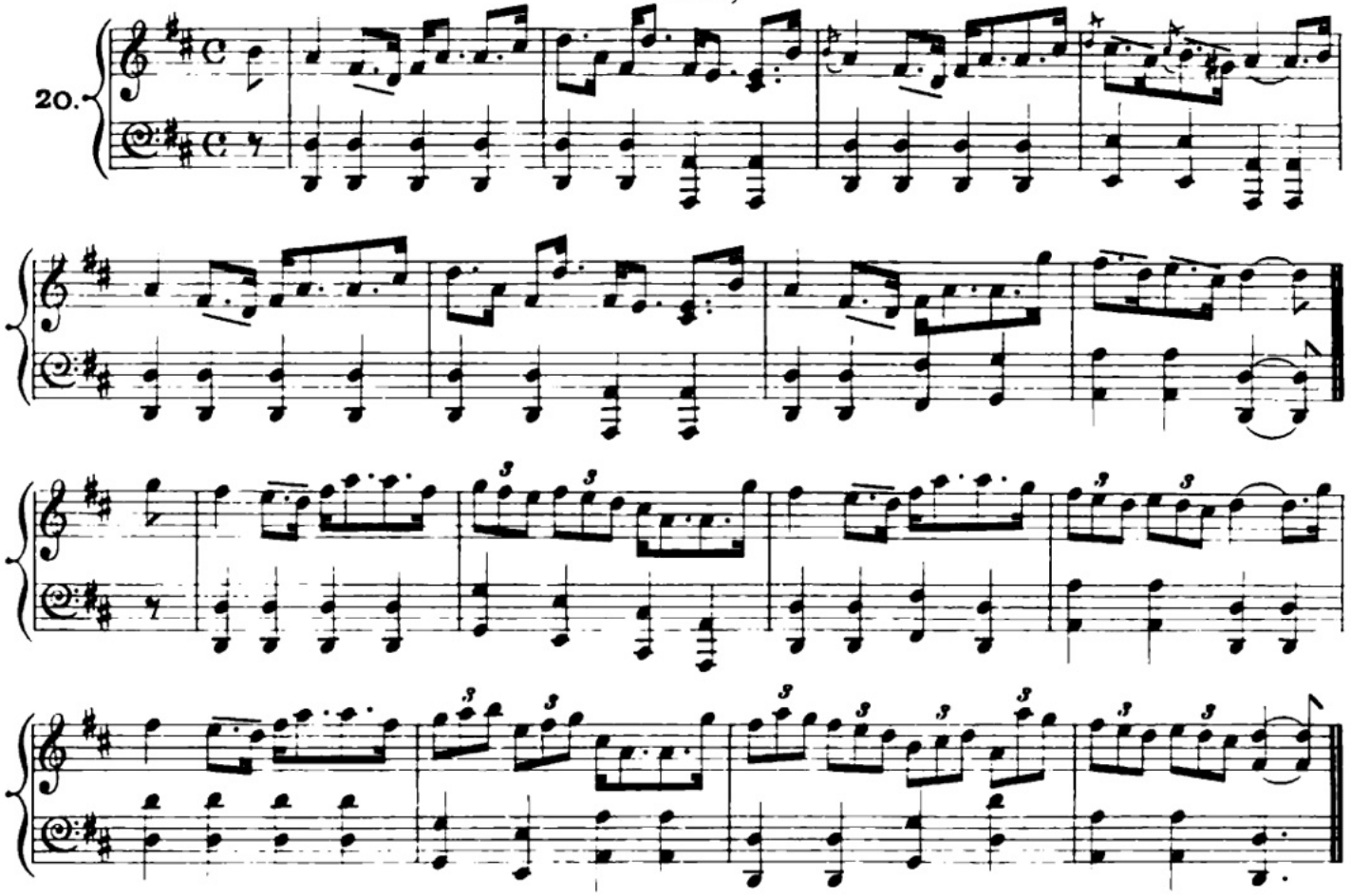
REEL.

BY JAMES SCOTT SKINNER.

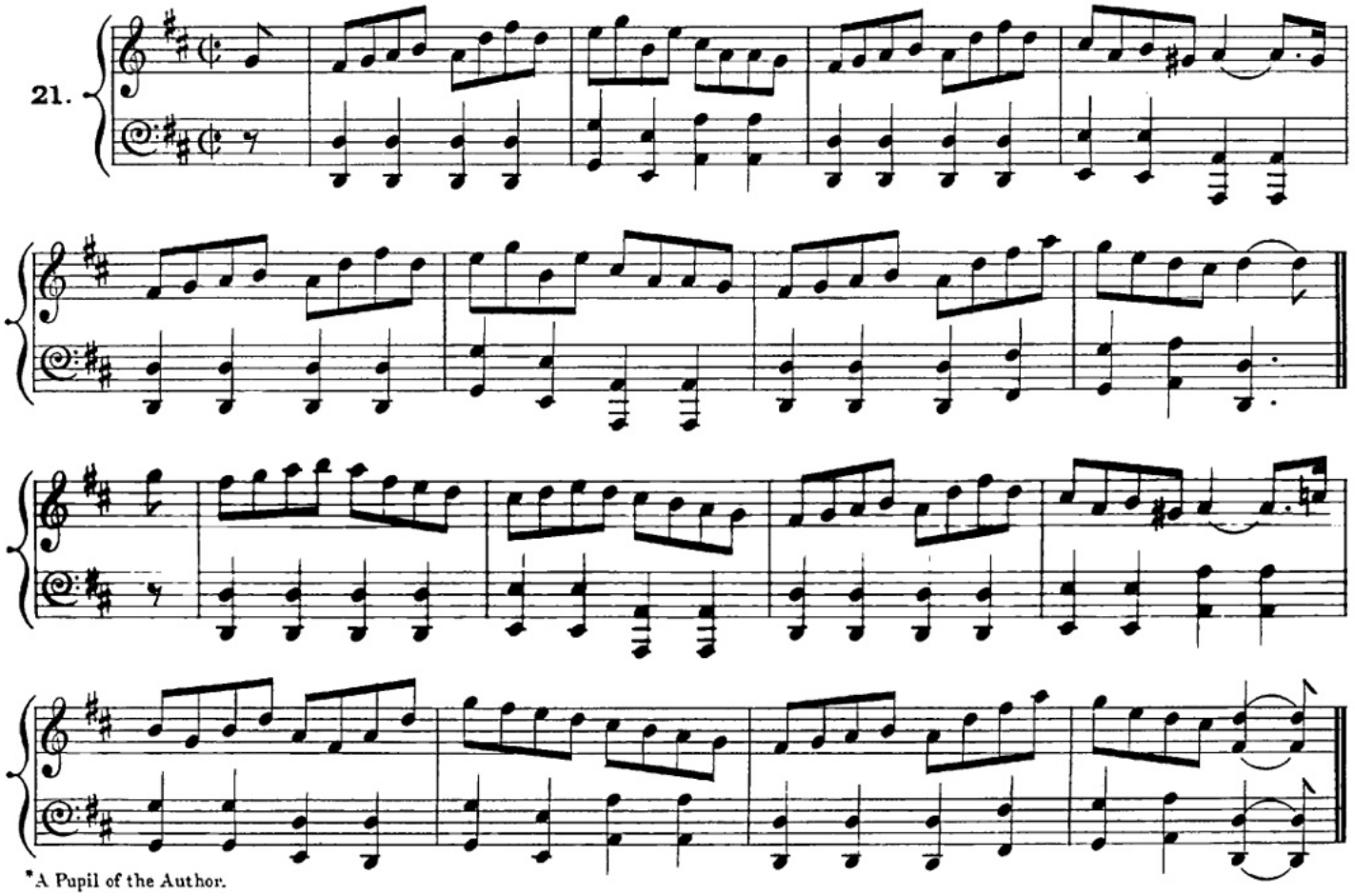
19.

* Mr Logan has published this tune and changed its name to "Elgin" See his Schottisches.

Mr THOMSON.

STRATHSPEY. (Crathie.) By James Scott Skinner.

20.

Mr ALEXANDER ADAM.*

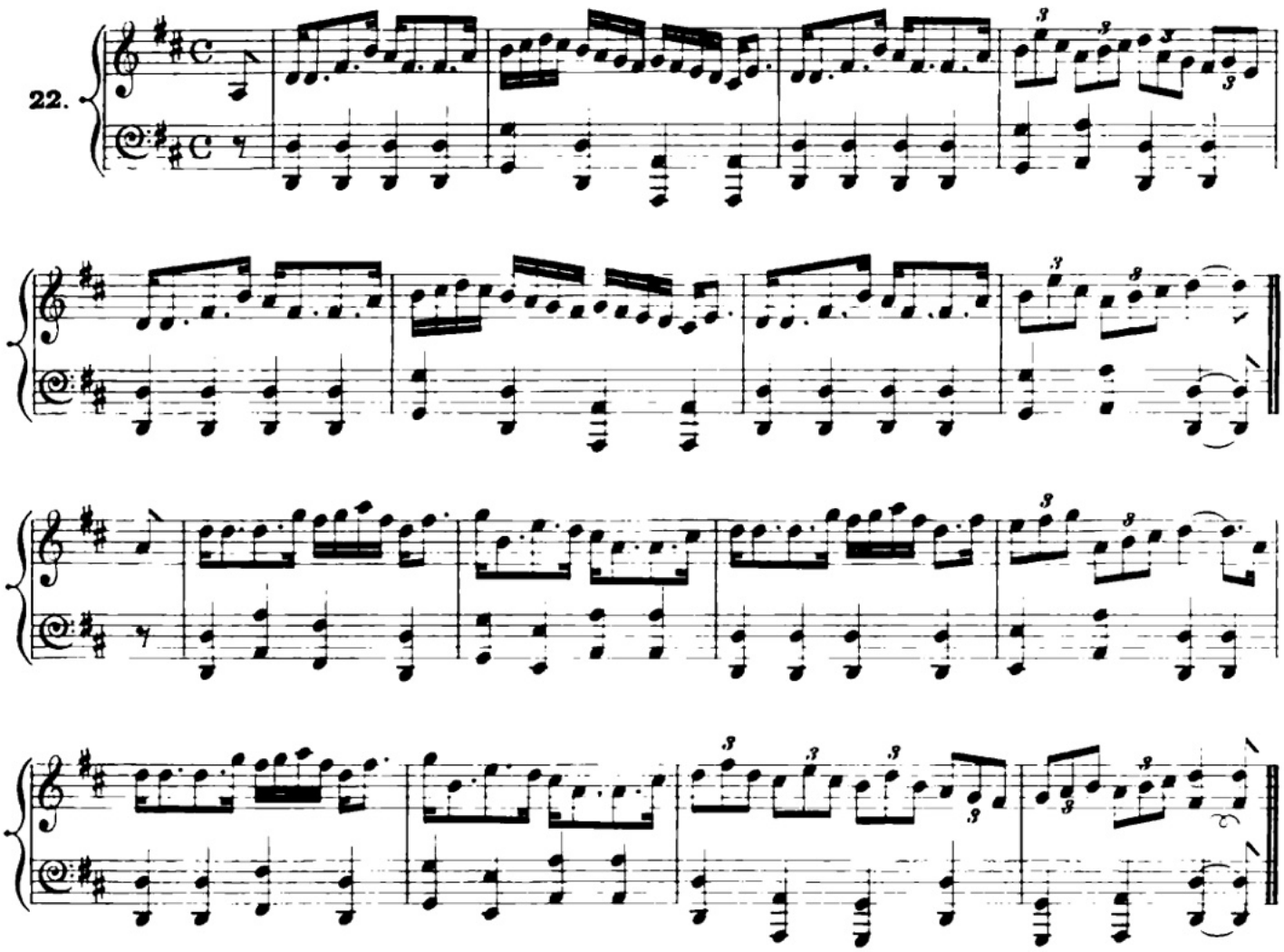
REEL. (Violinist Alford.) By James Scott Skinner.

21.

*A Pupil of the Author.

ABERDEENSHIRE VOLUNTEERS.

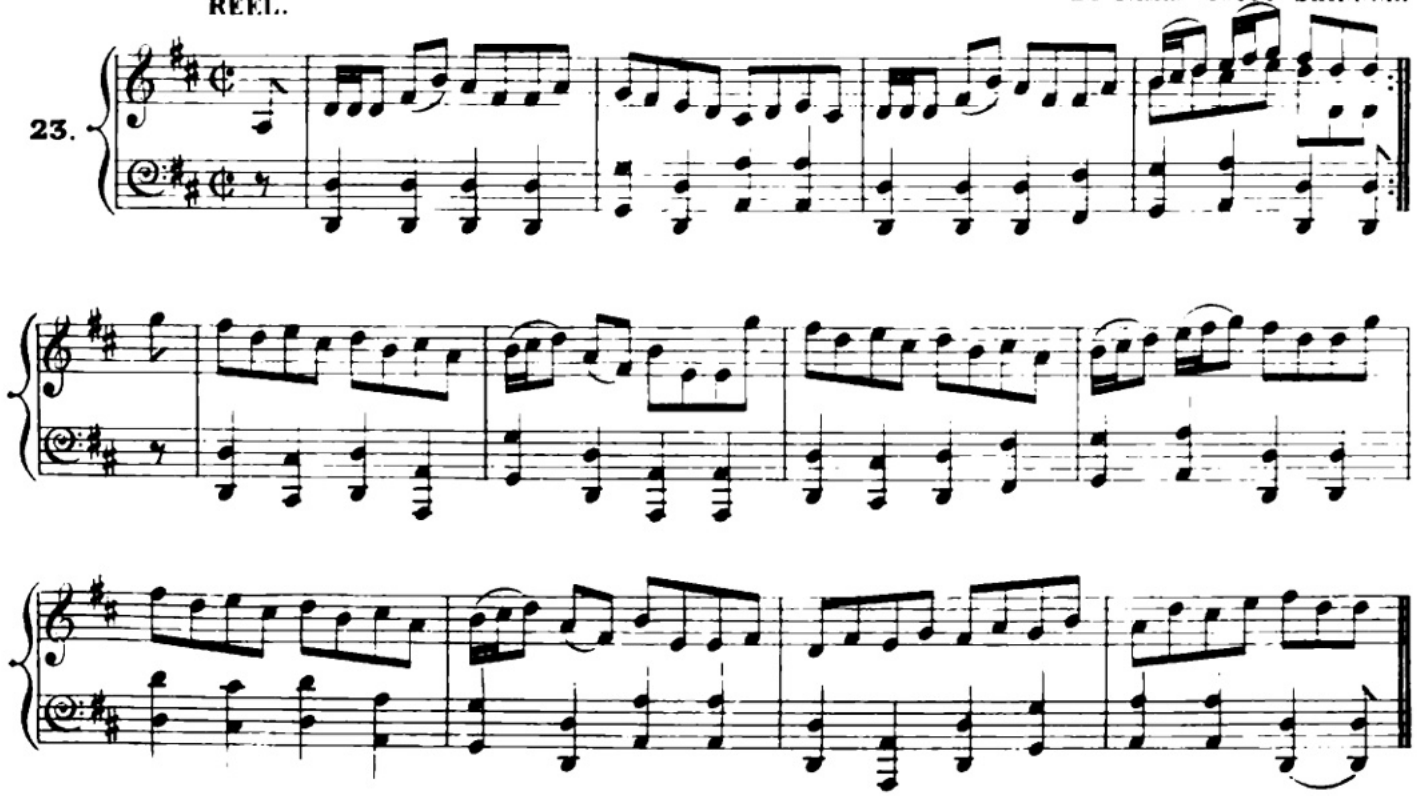
STRATHSPEY.

By James Scott Skinner.

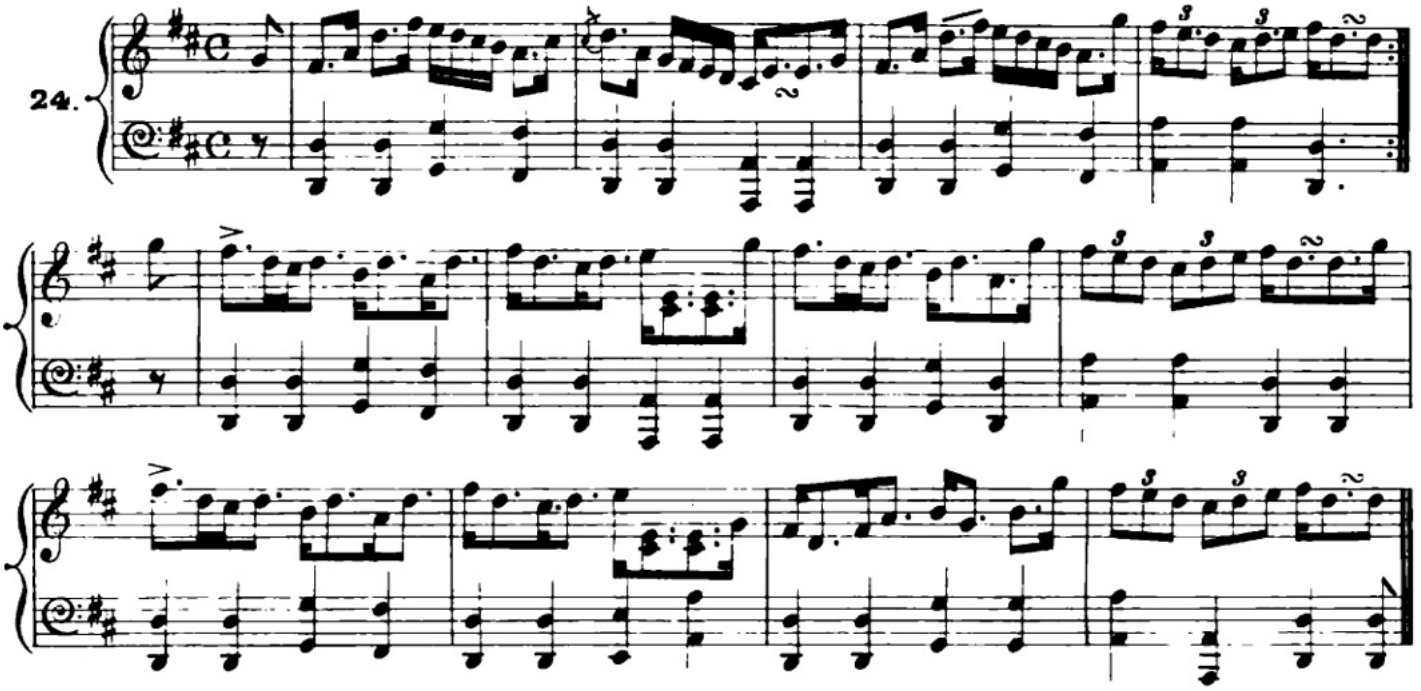
22.

THE GRANITE CITY.

REEL.

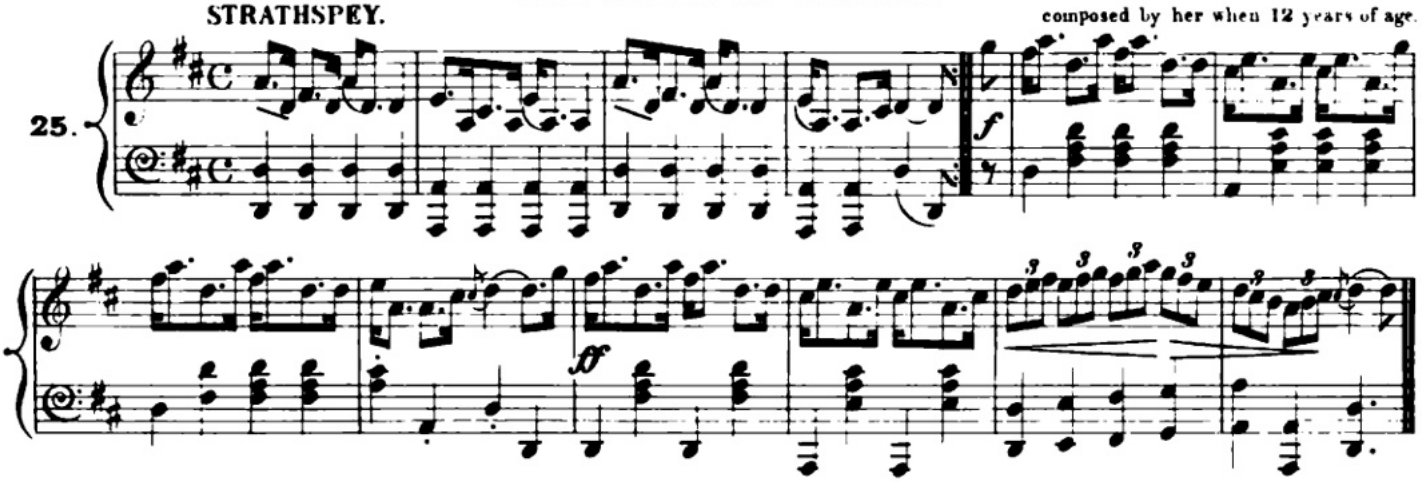
By James Scott Skinner.

23.

MISS NEIL.

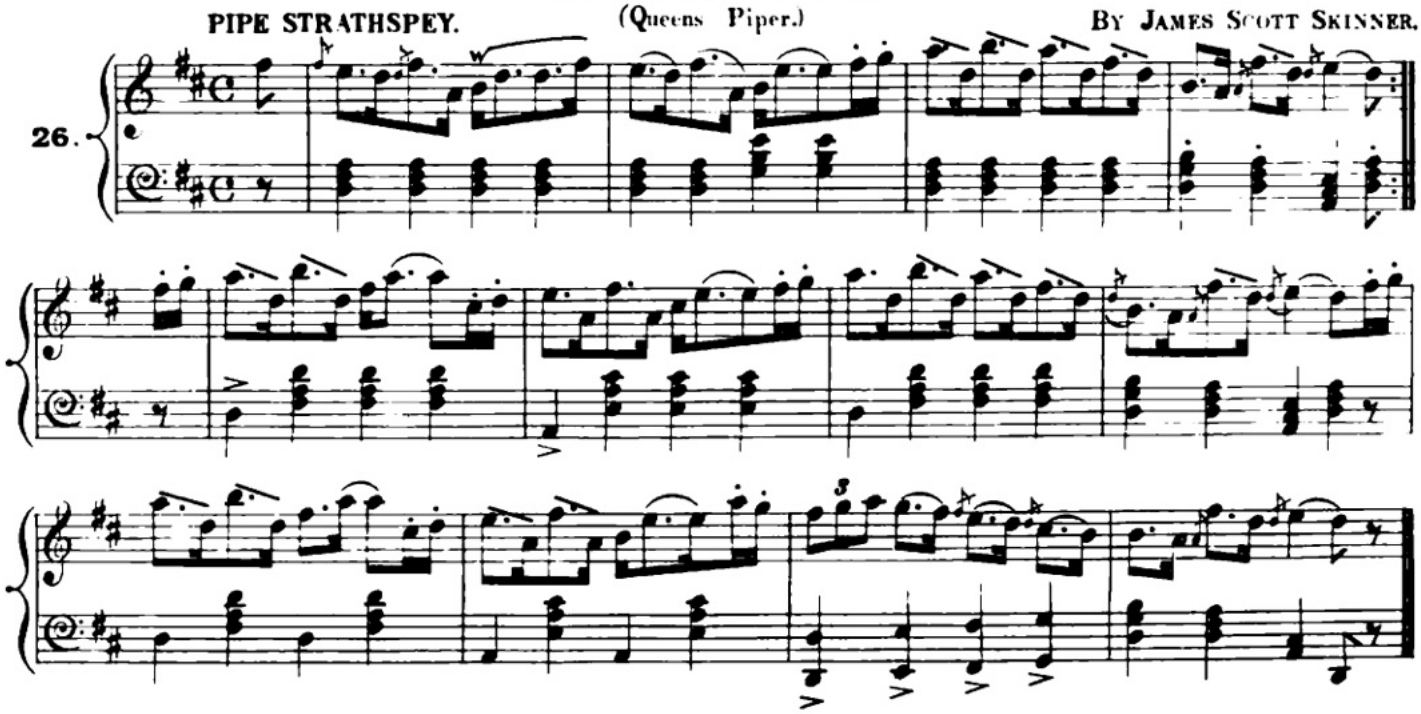
STRATHSPEY. (Glengairn.) BY JAMES SCOTT SKINNER

24.

THE FALLS OF DIVACH.

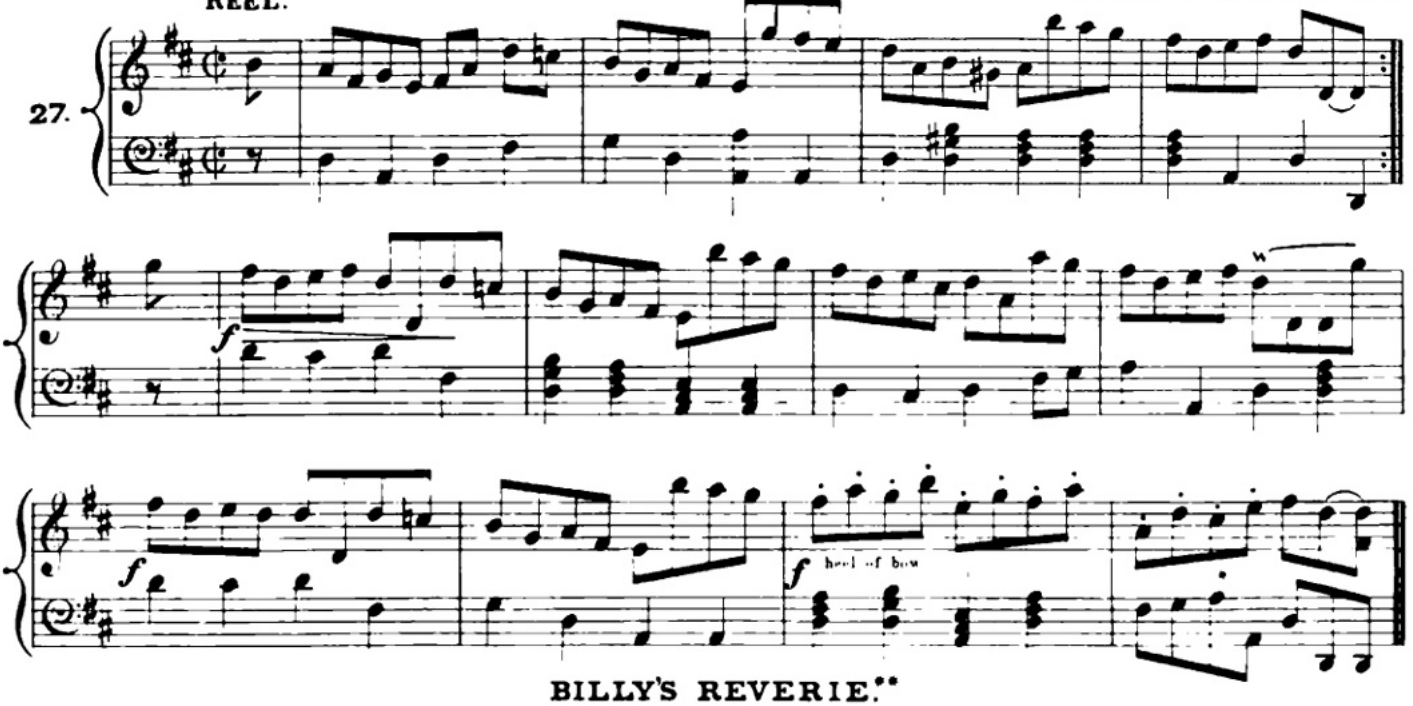
STRATHSPEY. BY JEANIE SCOTT SKINNER.
composed by her when 12 years of age.

25.

Mr ROSS'S PIPES.

PIPE STRATHSPEY. (Queens Piper.) BY JAMES SCOTT SKINNER.

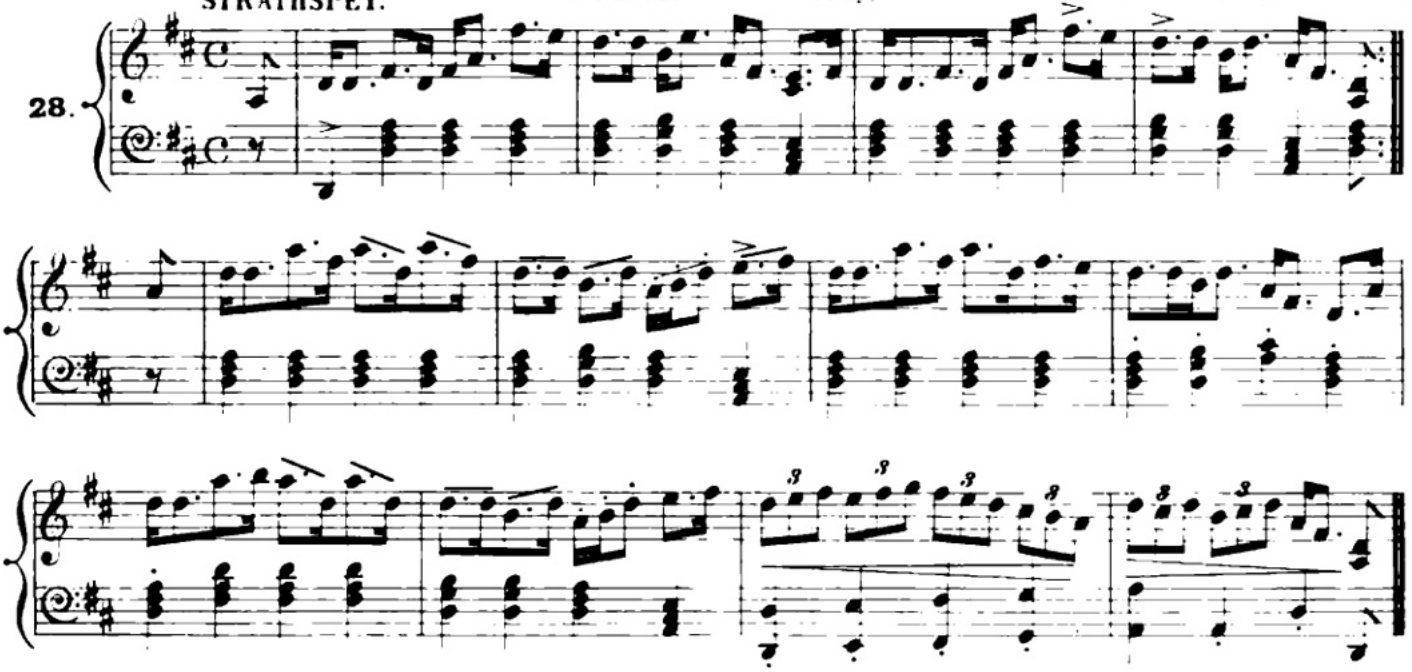
26.

THE DEAN.

REEL. By James Scott Skinner.

27.

BILLY'S REVERIE.**

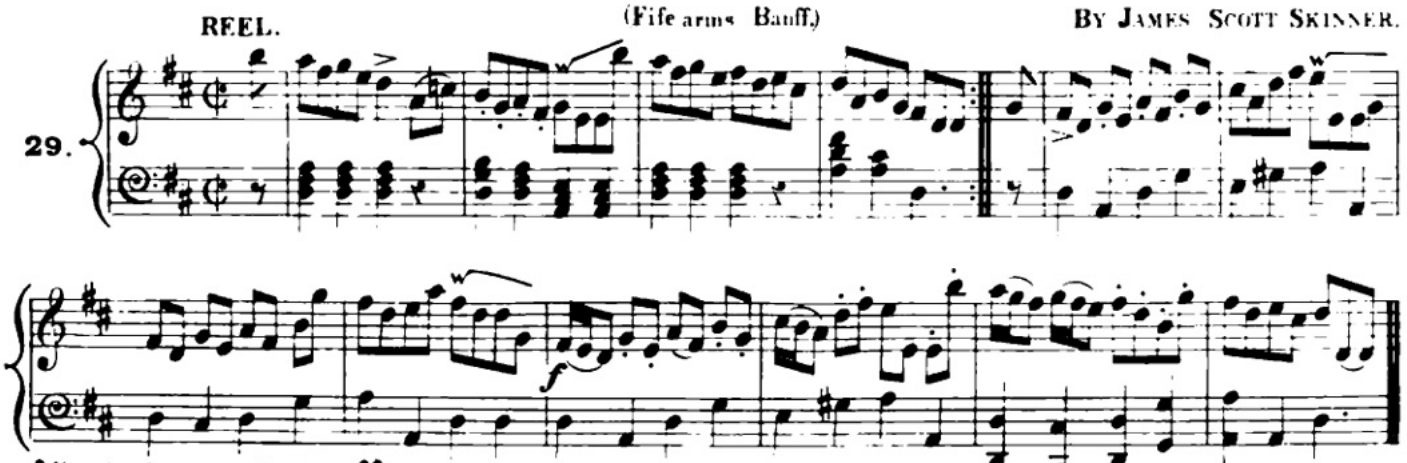
(Newton House, Nairn.)

STRATHSPEY. (after Niel Gows Welcome Whisky.) By James Scott Skinner.

28.

RICHARD'S.

(Fife arms Banff.)

REEL. By James Scott Skinner.

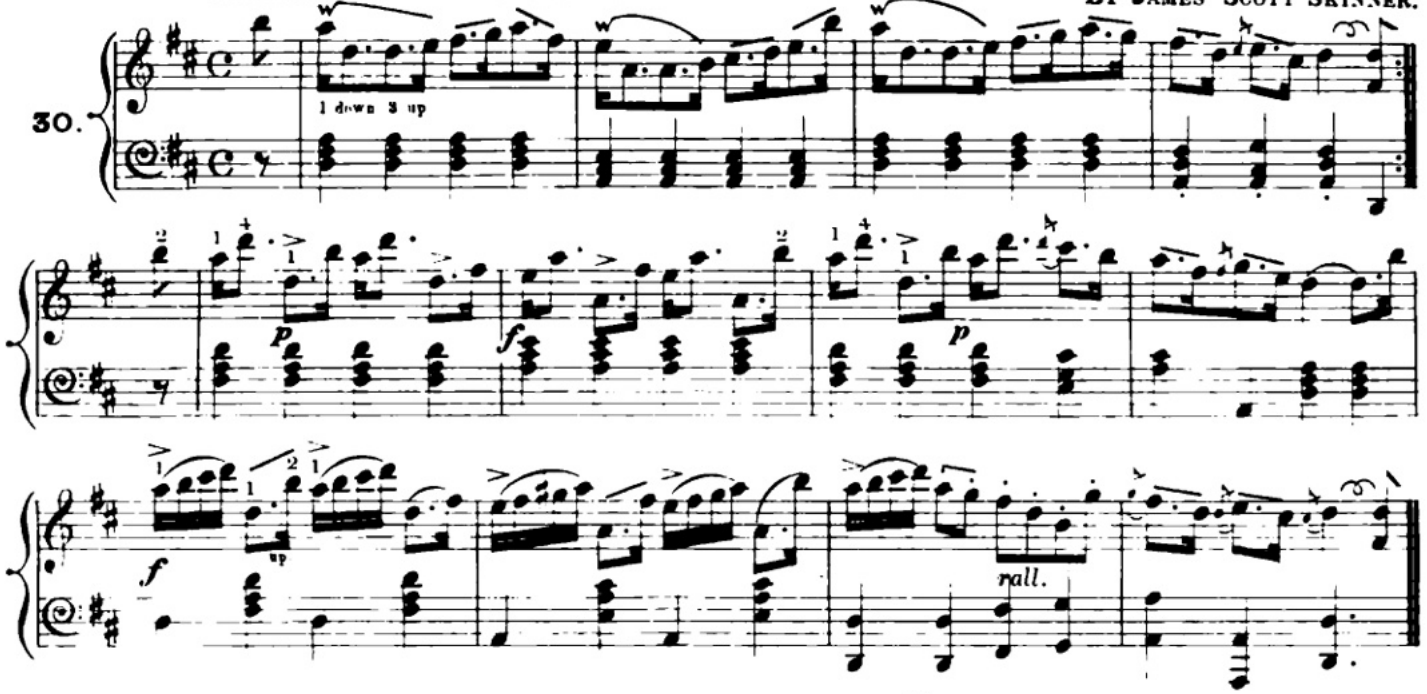
29.

* Named at the request of a Lady. ** It will be less difficult to play three bass notes here.

THE SKATE.*

(Mr Peter Milne's favourite Fiddle)

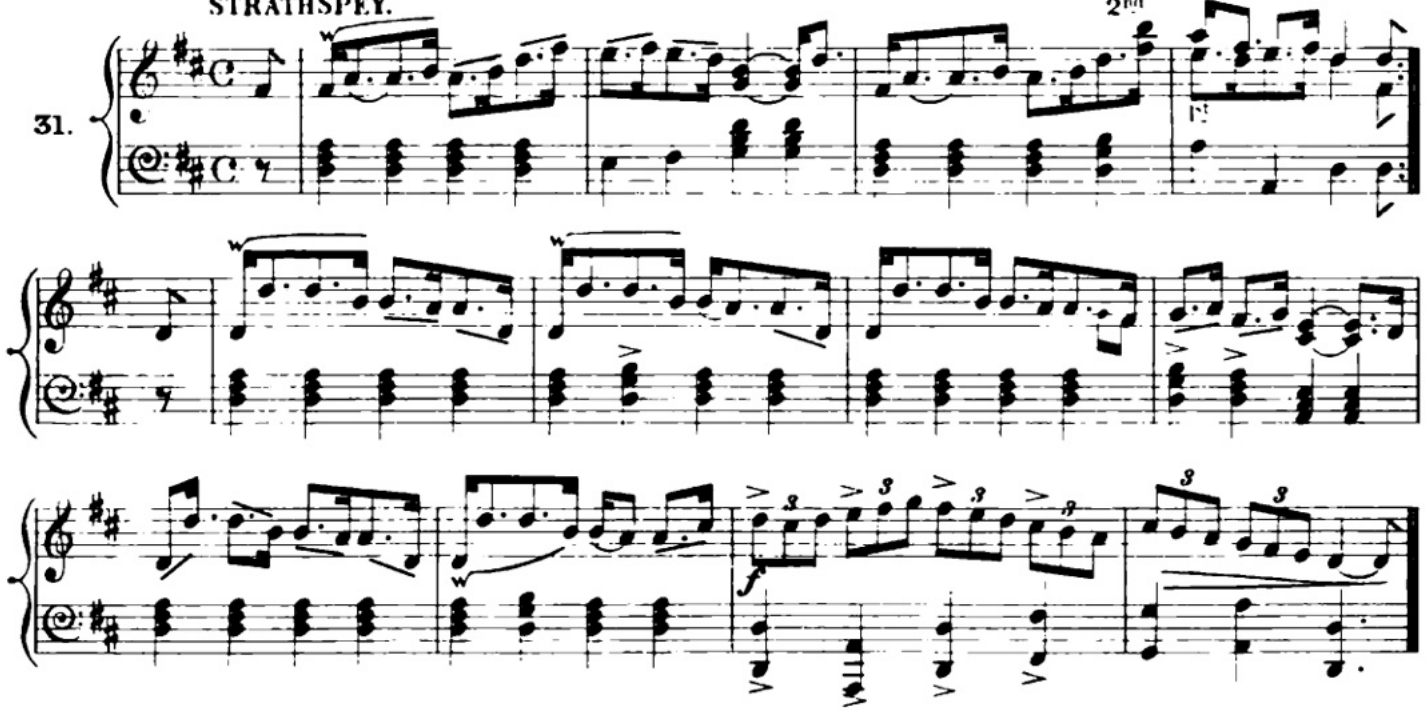
STRATHSPEY or SCHOTTISCHE.

By James Scott Skinner.

30.

BLAIRNANE'S RANT.**

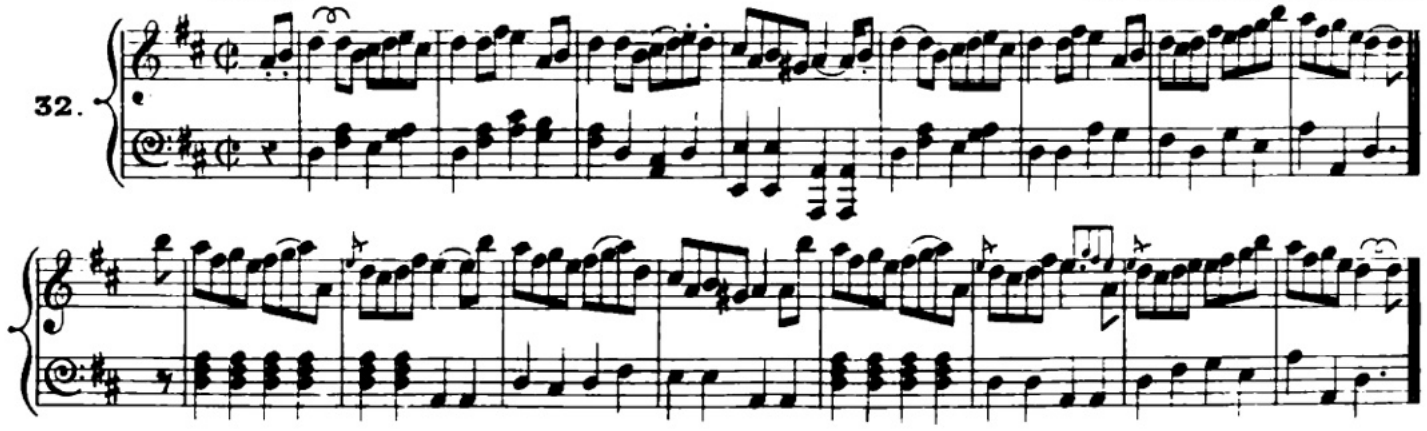
STRATHSPEY.

By James Scott Skinner.

31.

THE BANKS O' YTHAN.

REEL.

By James Scott Skinner.

32.

* The Composer expresses his gratitude to Mr Milne for first instructions in bowing Strathspeys.

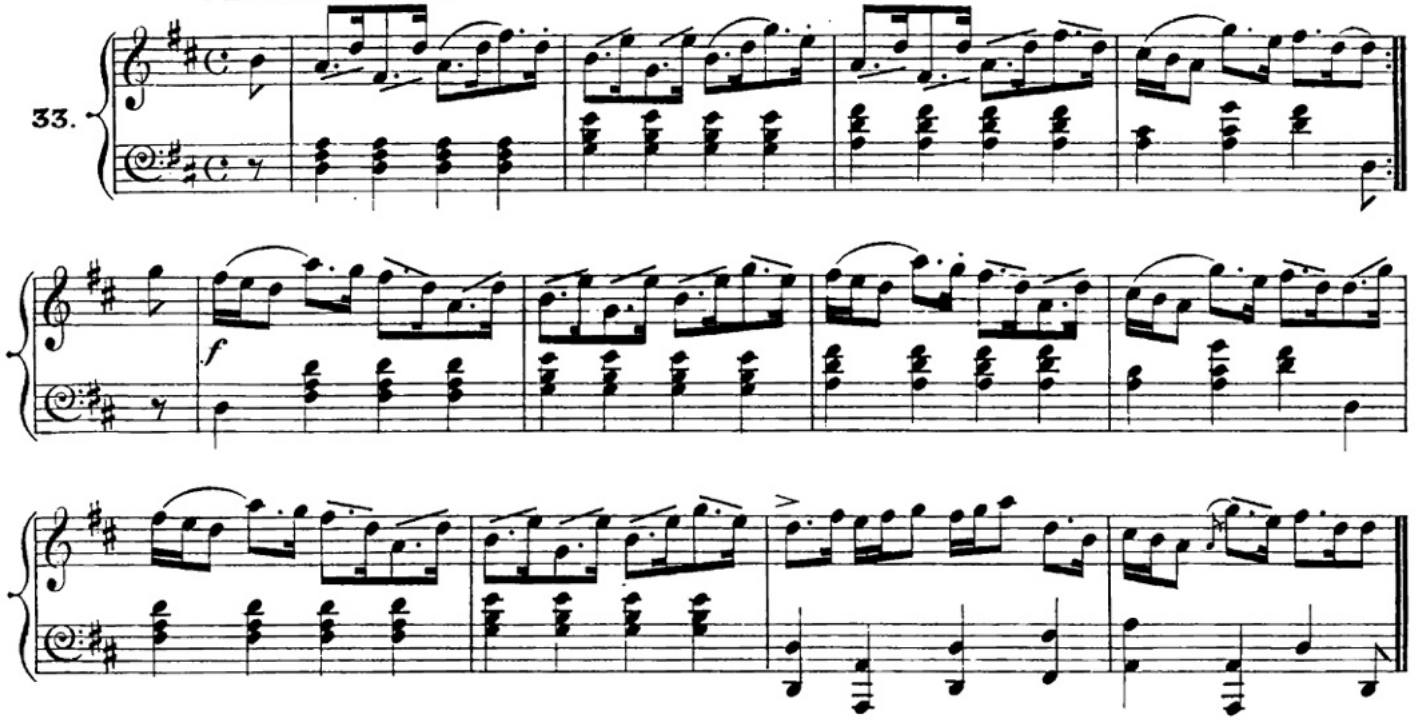
** A jolly Speyside Farmer.

FAICHFIELD.

(To Mr Alexander.)

PIPE STRATHSPEY.

By James Scott Skinner.

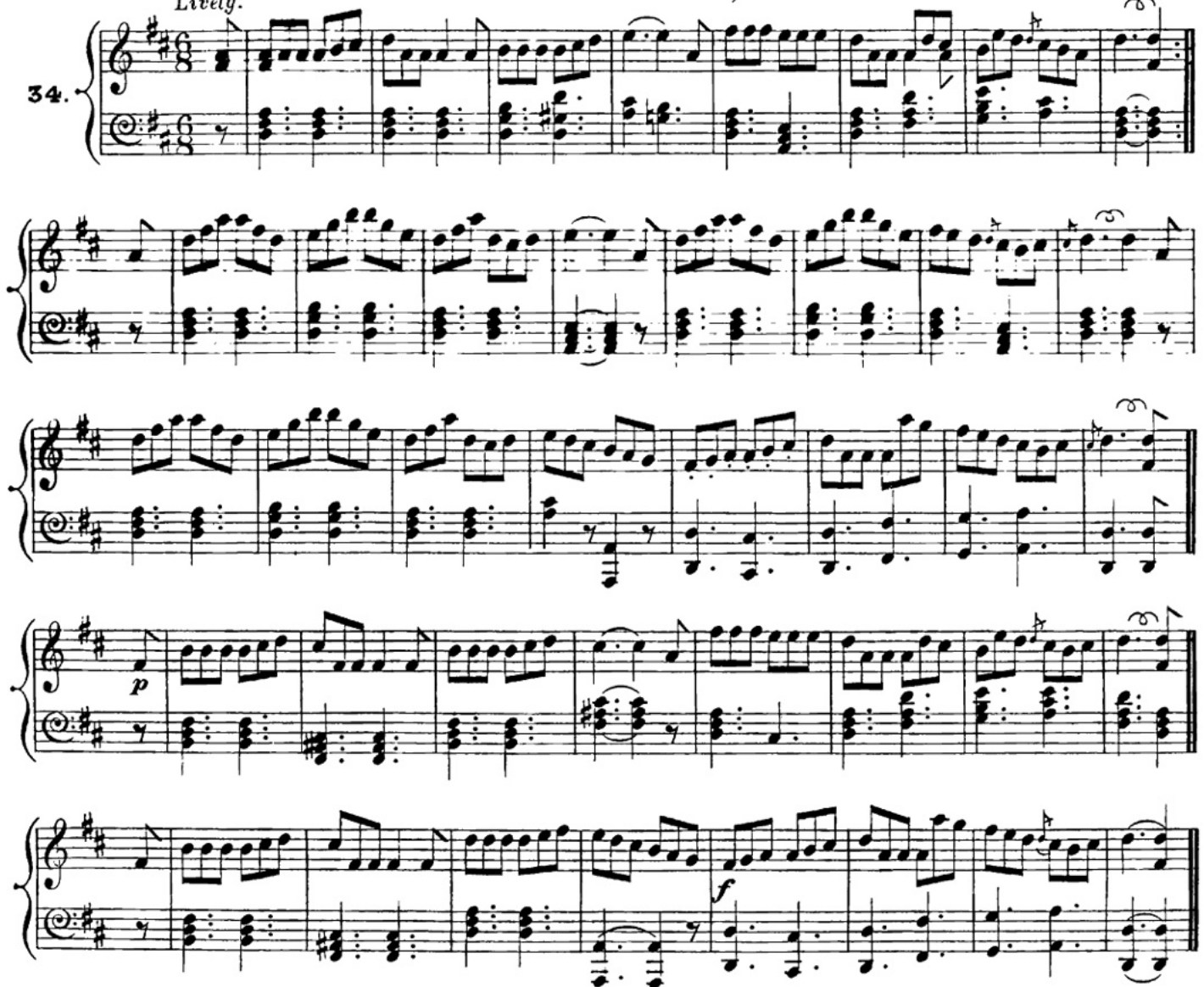
33.

TIPPERTY'S JEAN.

(To Dr Buchan Stonehaven.)

JIG.

Lively.

By James Scott Skinner.

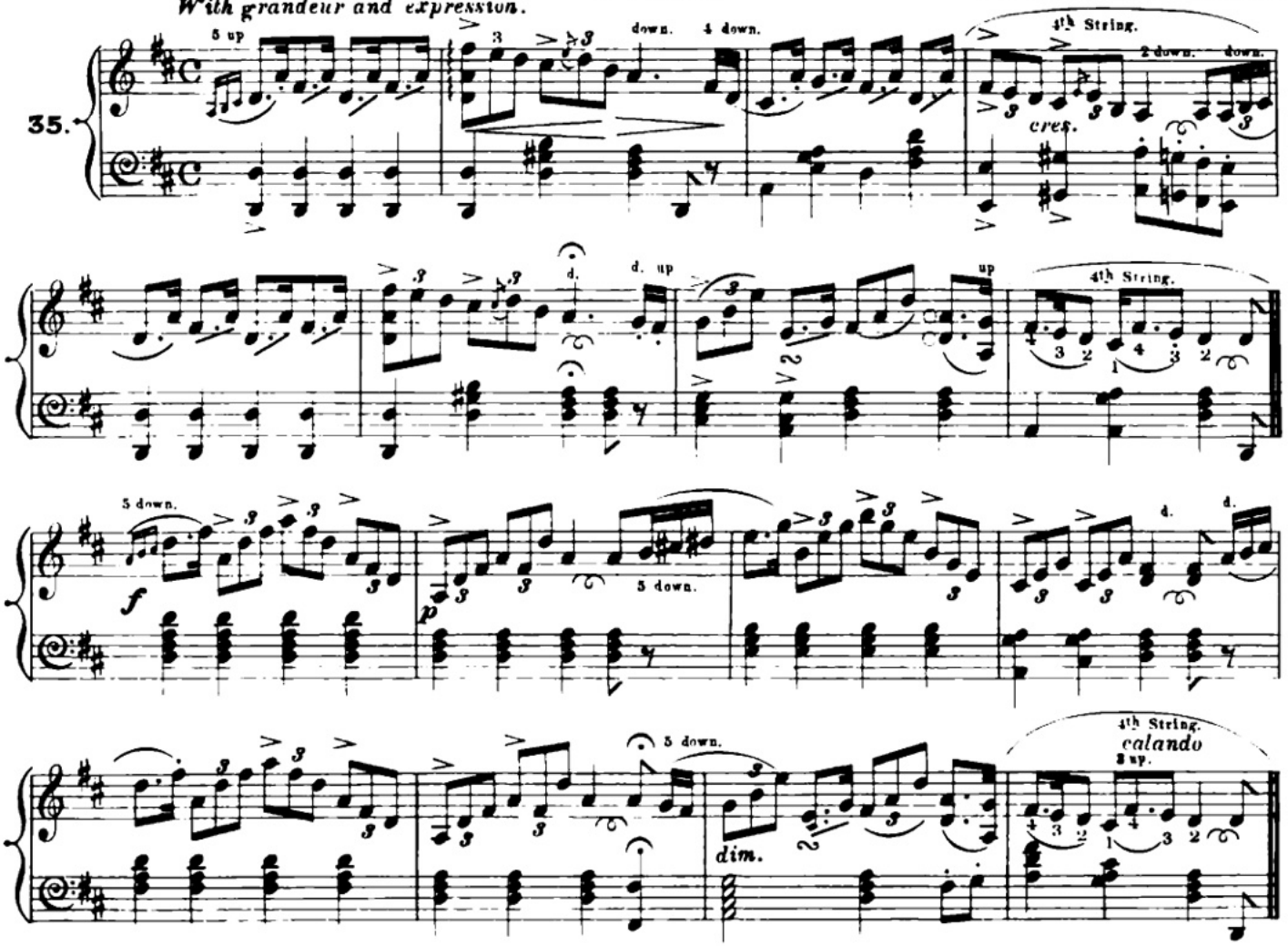
34.

OUR HIGHLAND QUEEN.

SOLO STRATHSPEY.

(See Words.)

Composed 10th May 1881
BY JAMES SCOTT SKINNER.

With grandeur and expression.

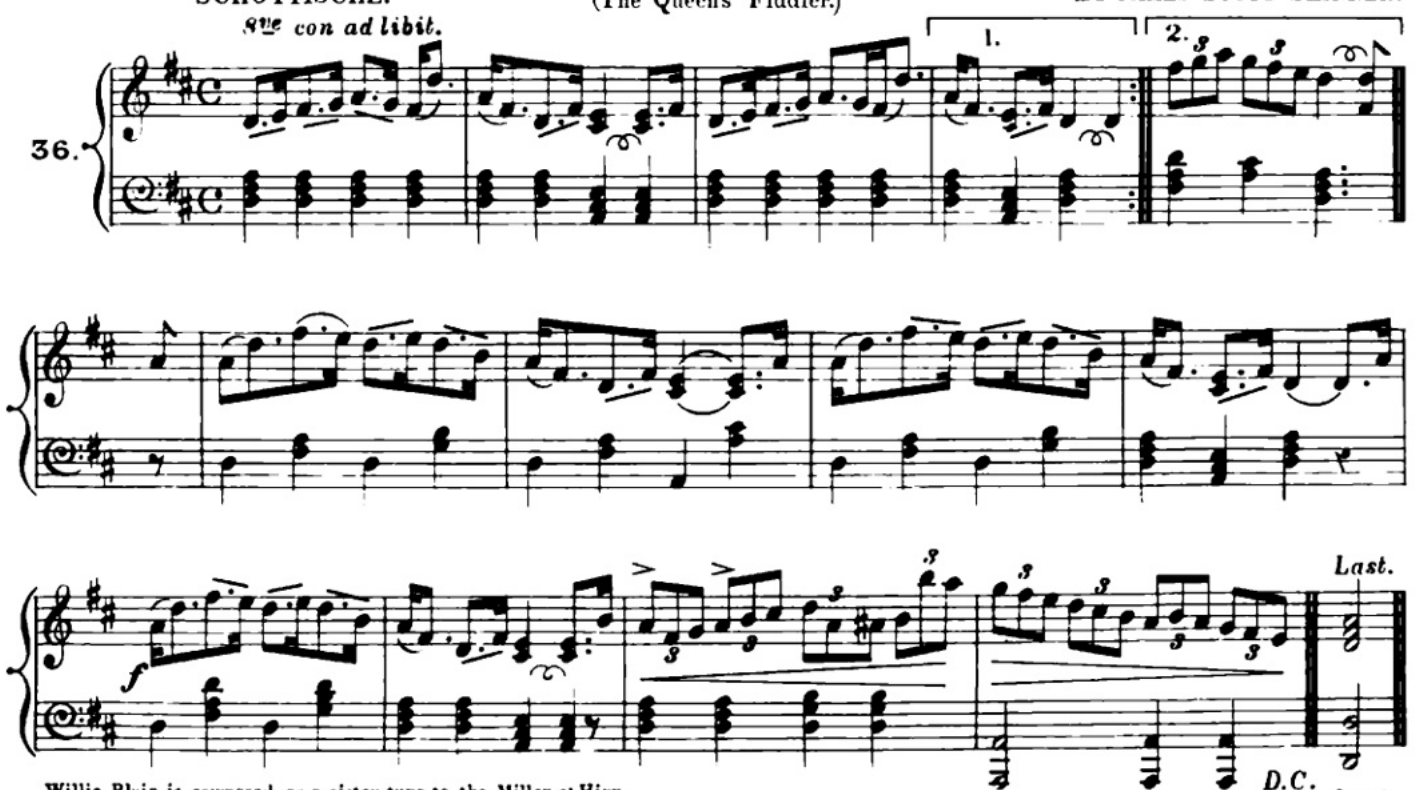
35.

WILLIE BLAIR.

SCHOTTISCHE.

(The Queen's Fiddler.)

BY JAMES SCOTT SKINNER.

8va con ad libit.

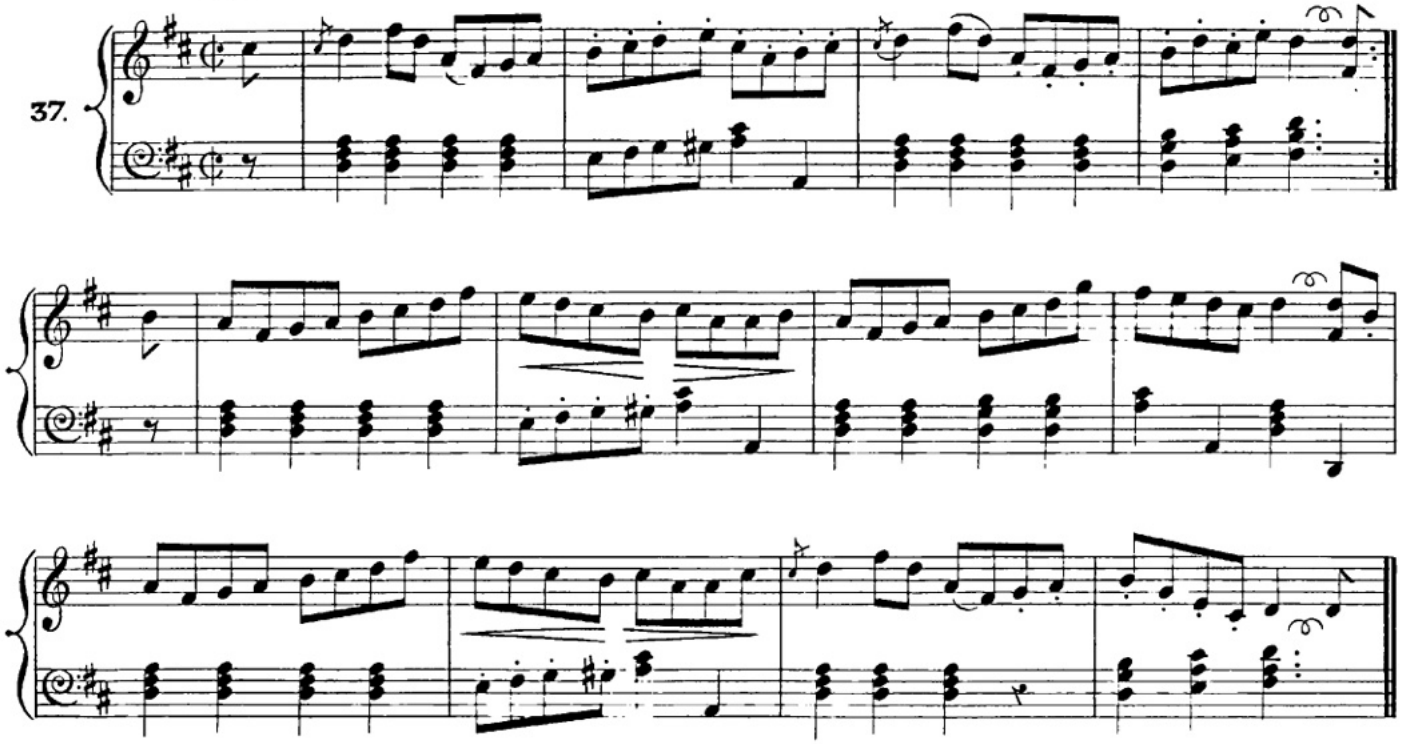
36.

Willie Blair is composed as a sister tune to the Miller o' Hirn.

TALISKER.*

(To Mr Kemp, Elgin.)

REEL.

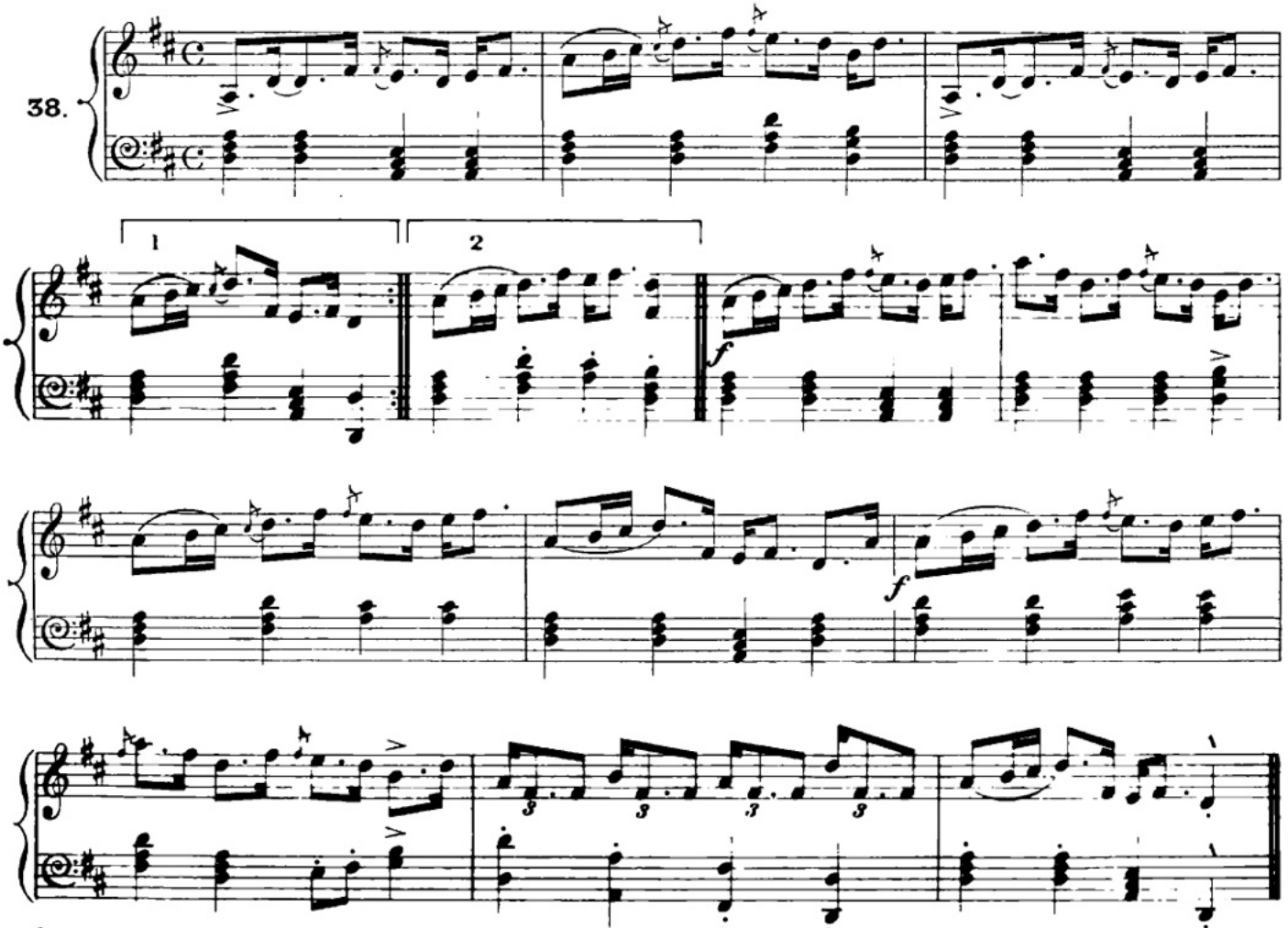
By James Scott Skinner.

37.

Dr MANSON.

(Banff.)

STRATHSPEY.

By James Scott Skinner

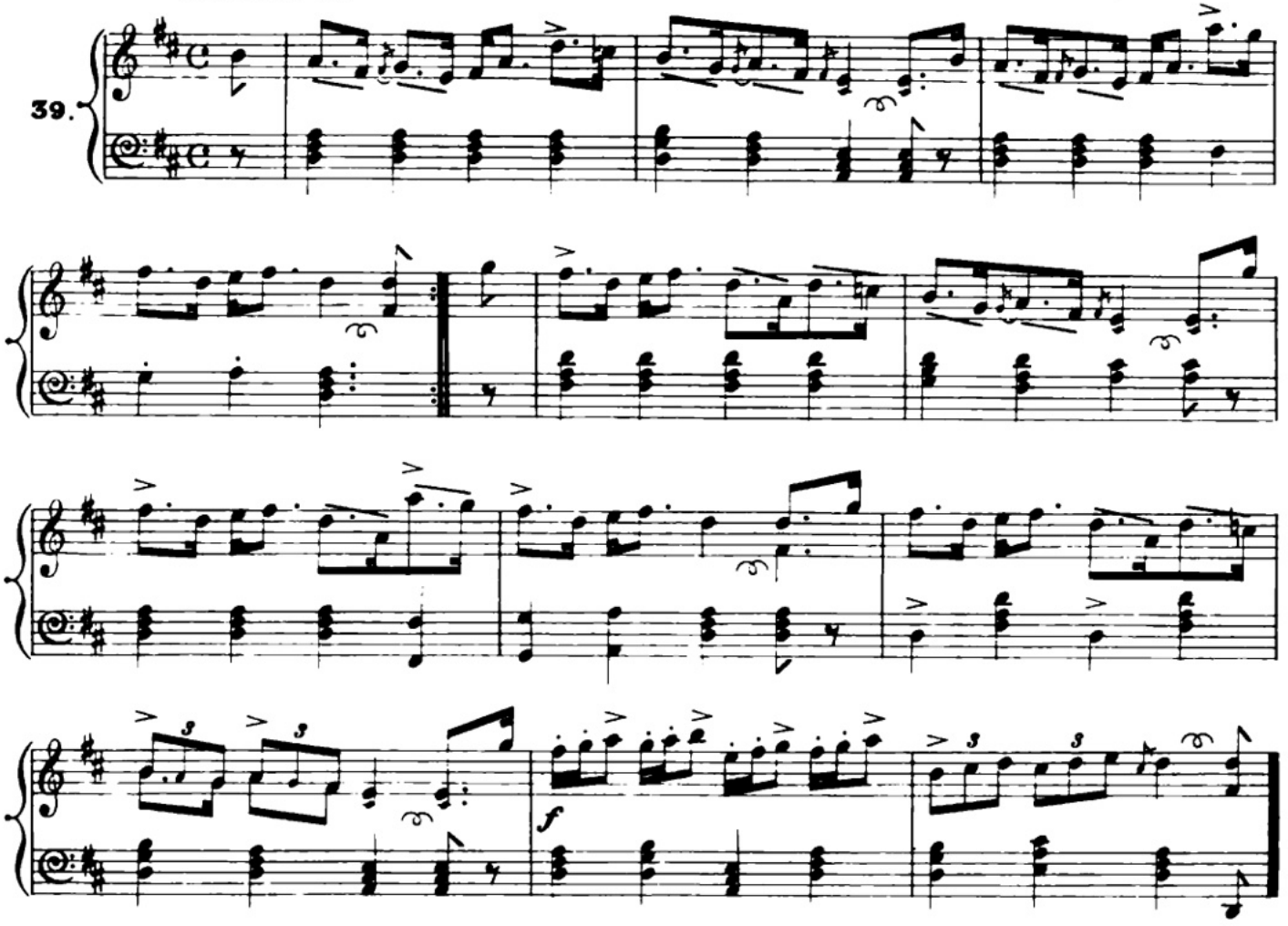
38.

*The Famous Distillery.

BANNERMAN'S RANT.

(5 Huntly Str. Aberdeen.)

STRATHSPEY.

BY JAMES SCOTT SKINNER.

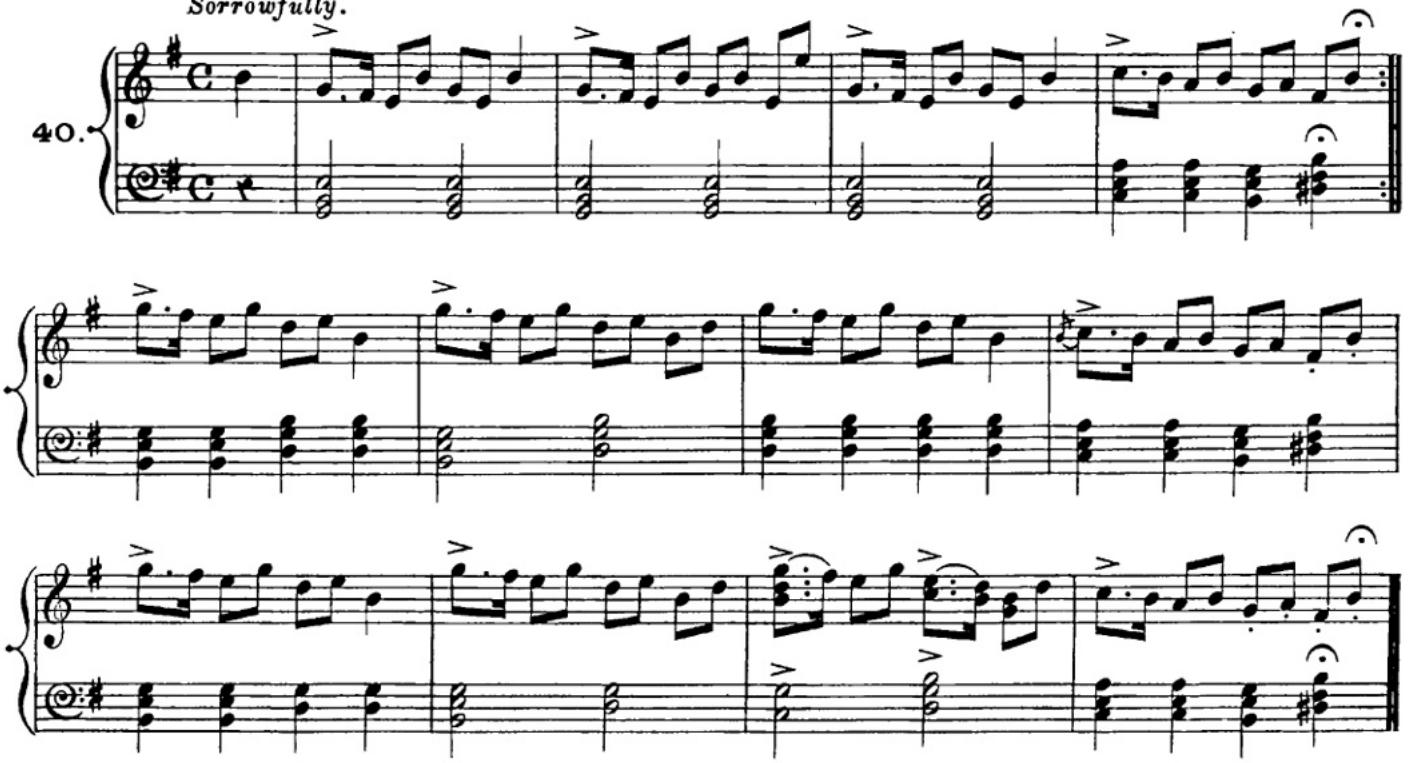
39.

JEANIE AND HER LOWLAND LADDIE.

AIR or SONG.

(see Words.)

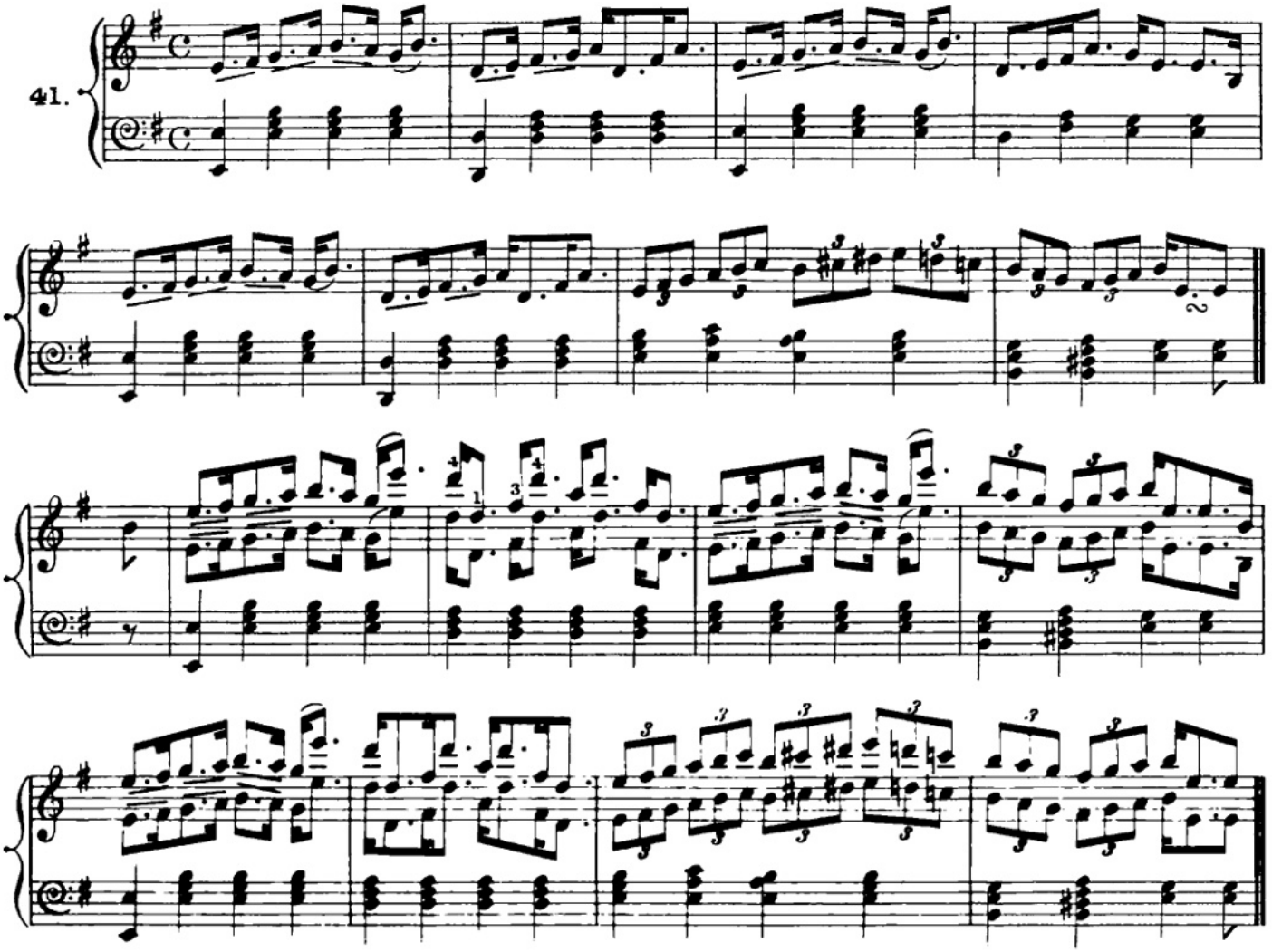
BY JAMES SCOTT SKINNER.

Sorrowfully.

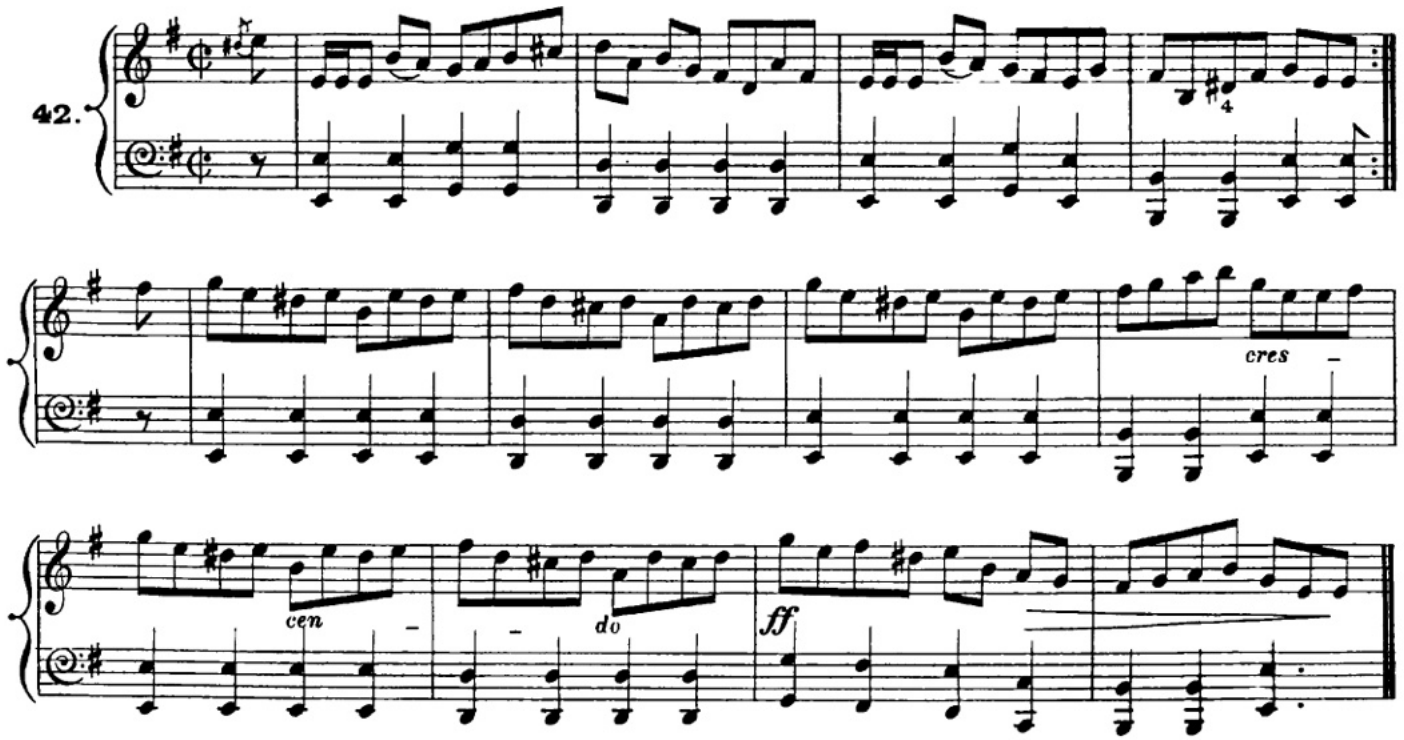
40.

THE DOMINIE'S DELIGHT.

(Drumoak.)

STRATHSPEY. BY THE BROTHERS SKINNER.

41.

UNION BRIG.

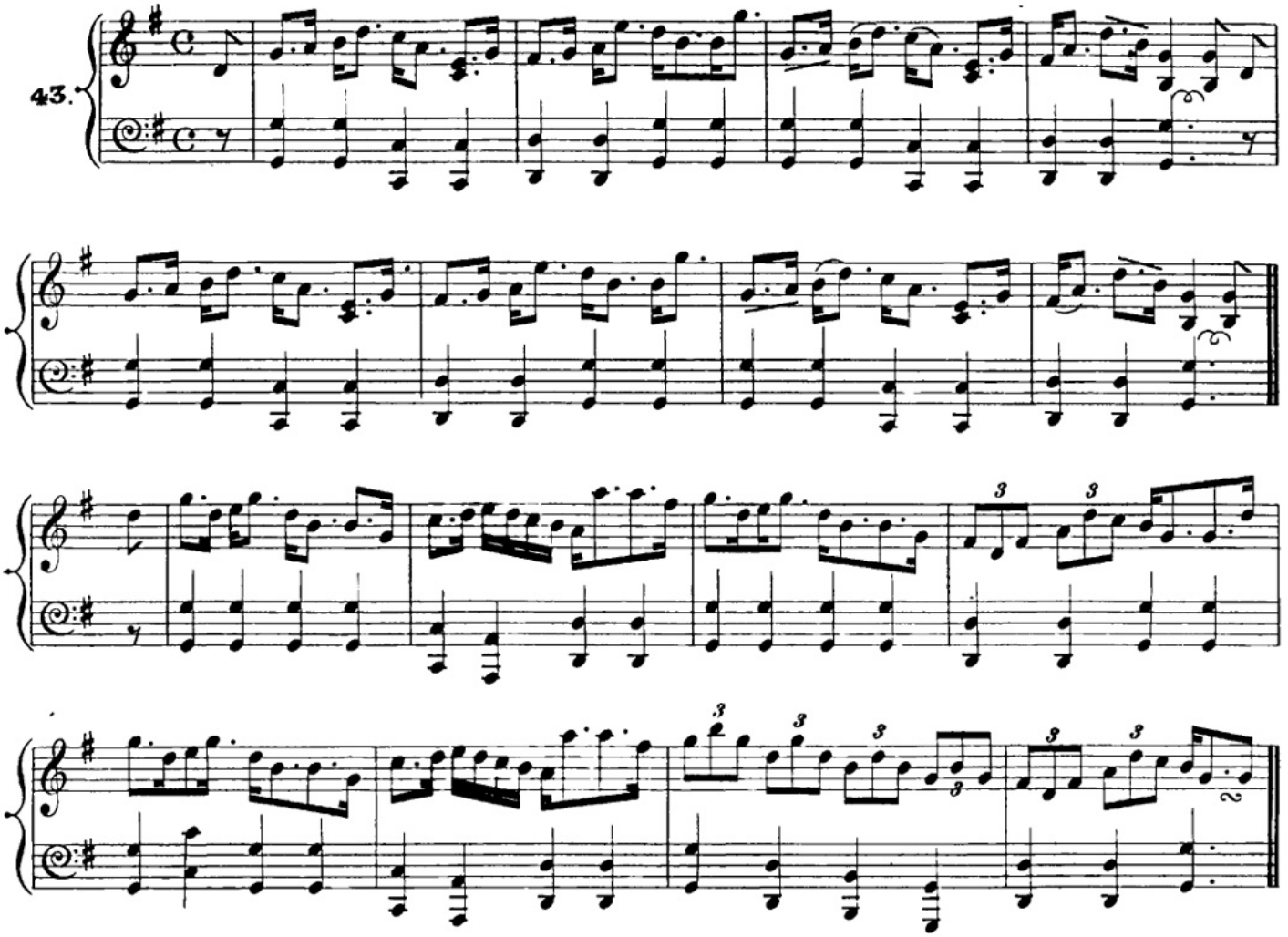
REEL. BY A. F. SKINNER. (My Brother.)

42.

Mr MICHIE'S.

(Renatton.)

STRATHSPEY.

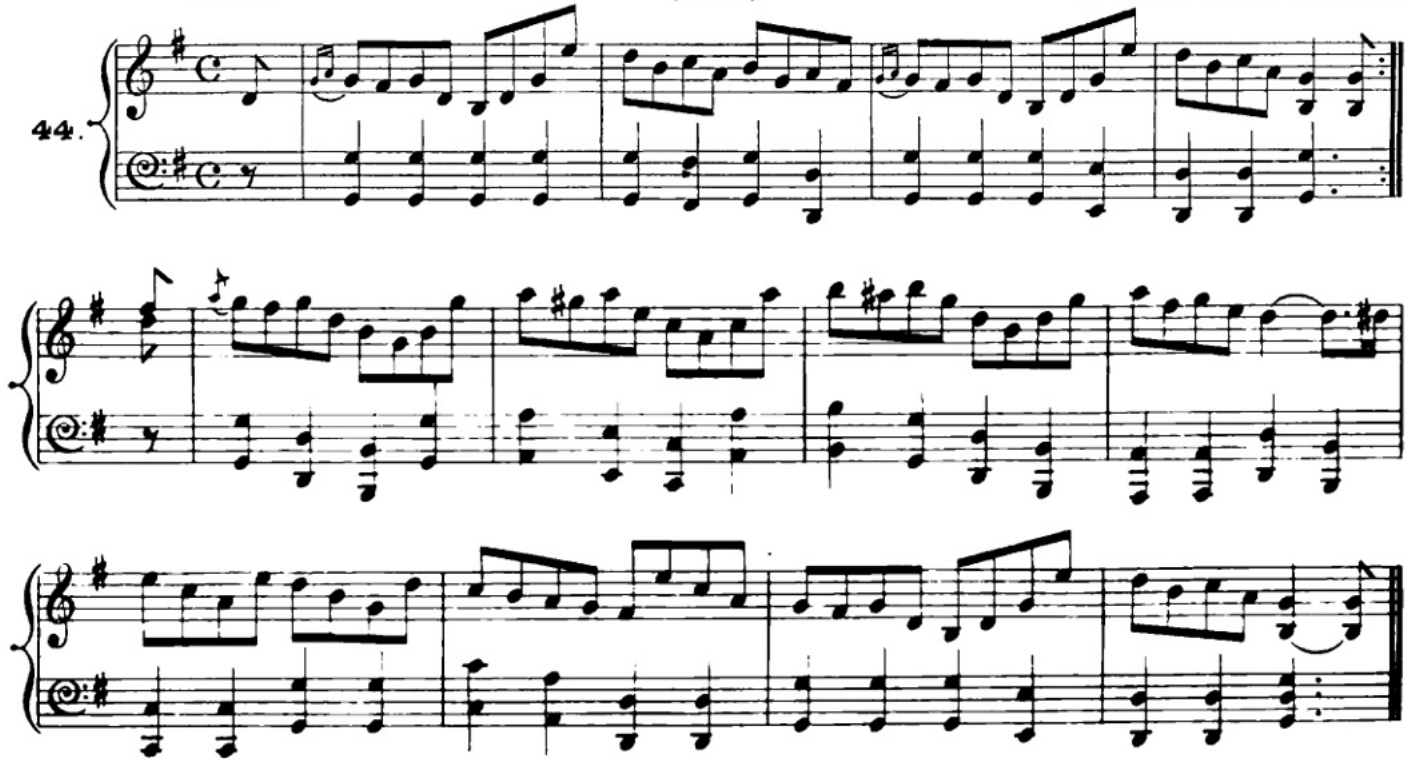
BY JAMES SCOTT SKINNER.

43.

Mr JOHN SMITH'S.

REEL.

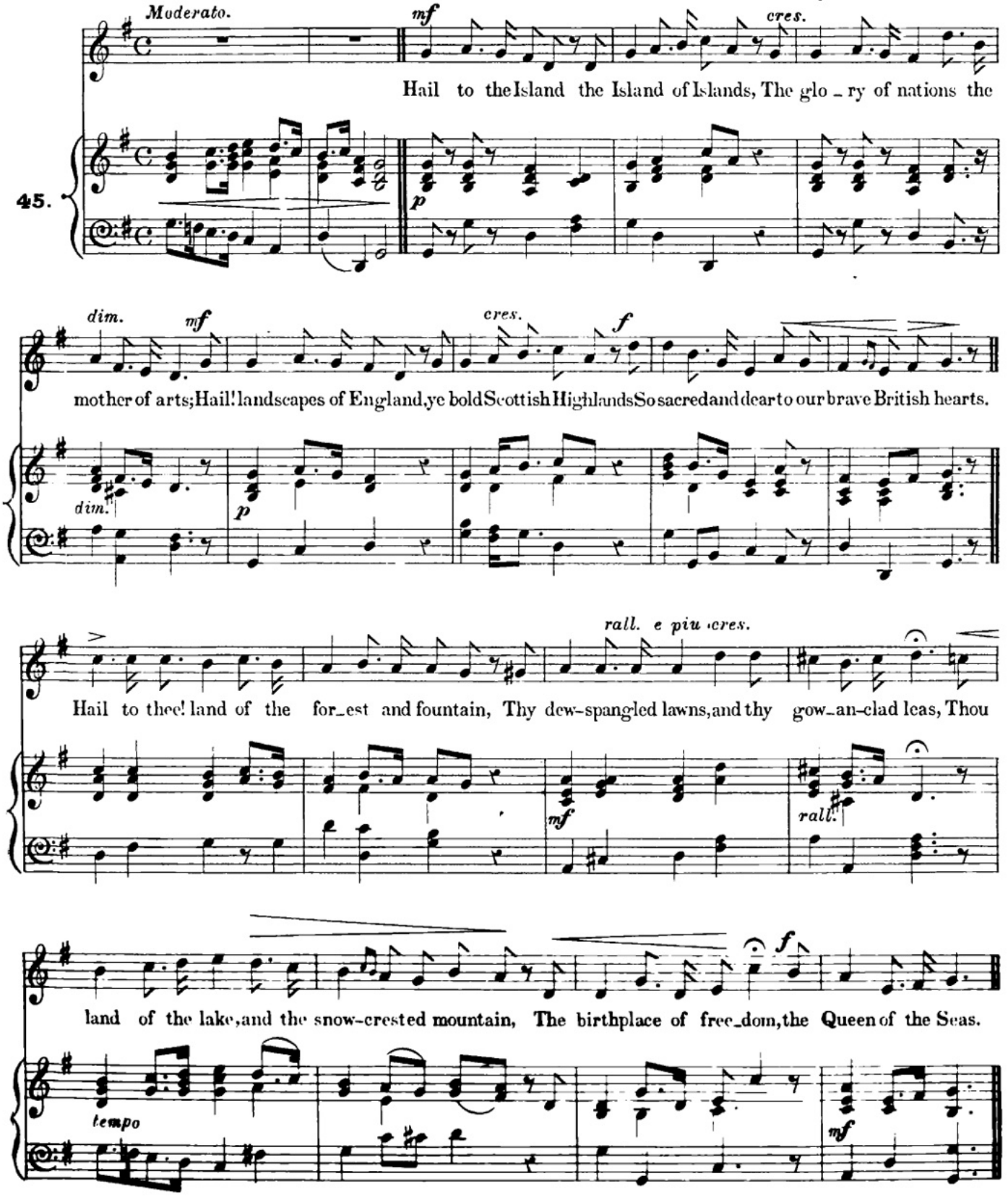
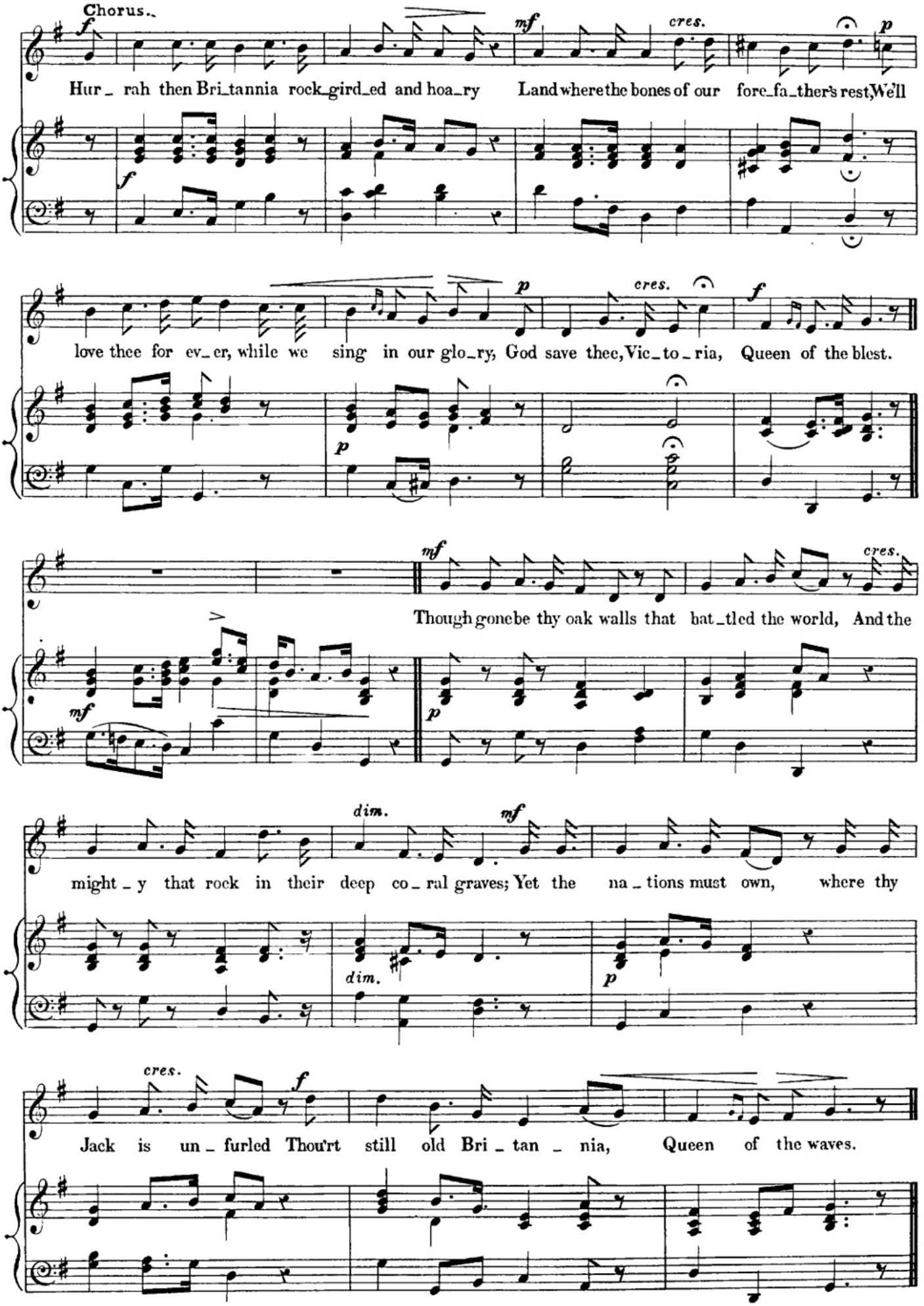
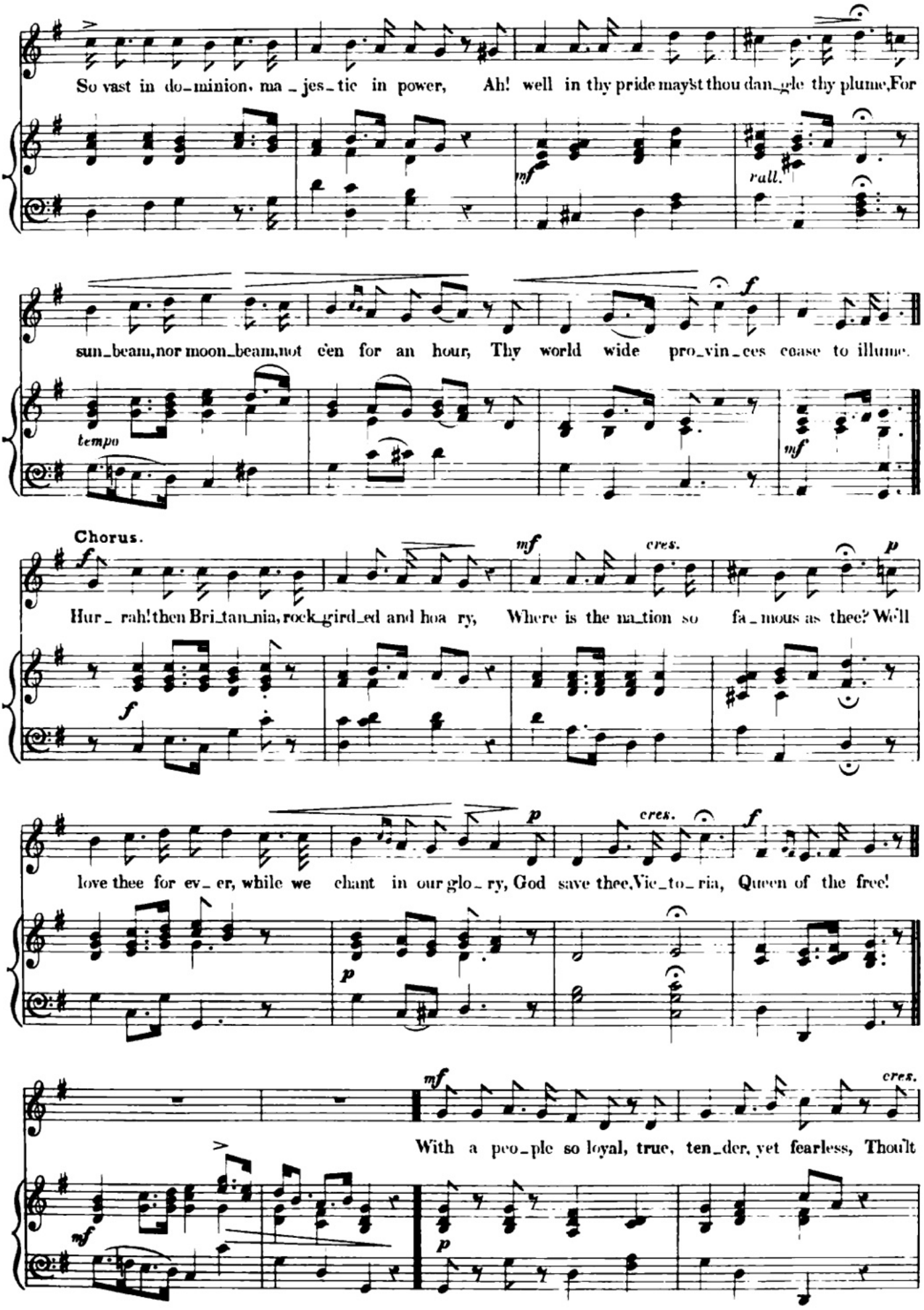
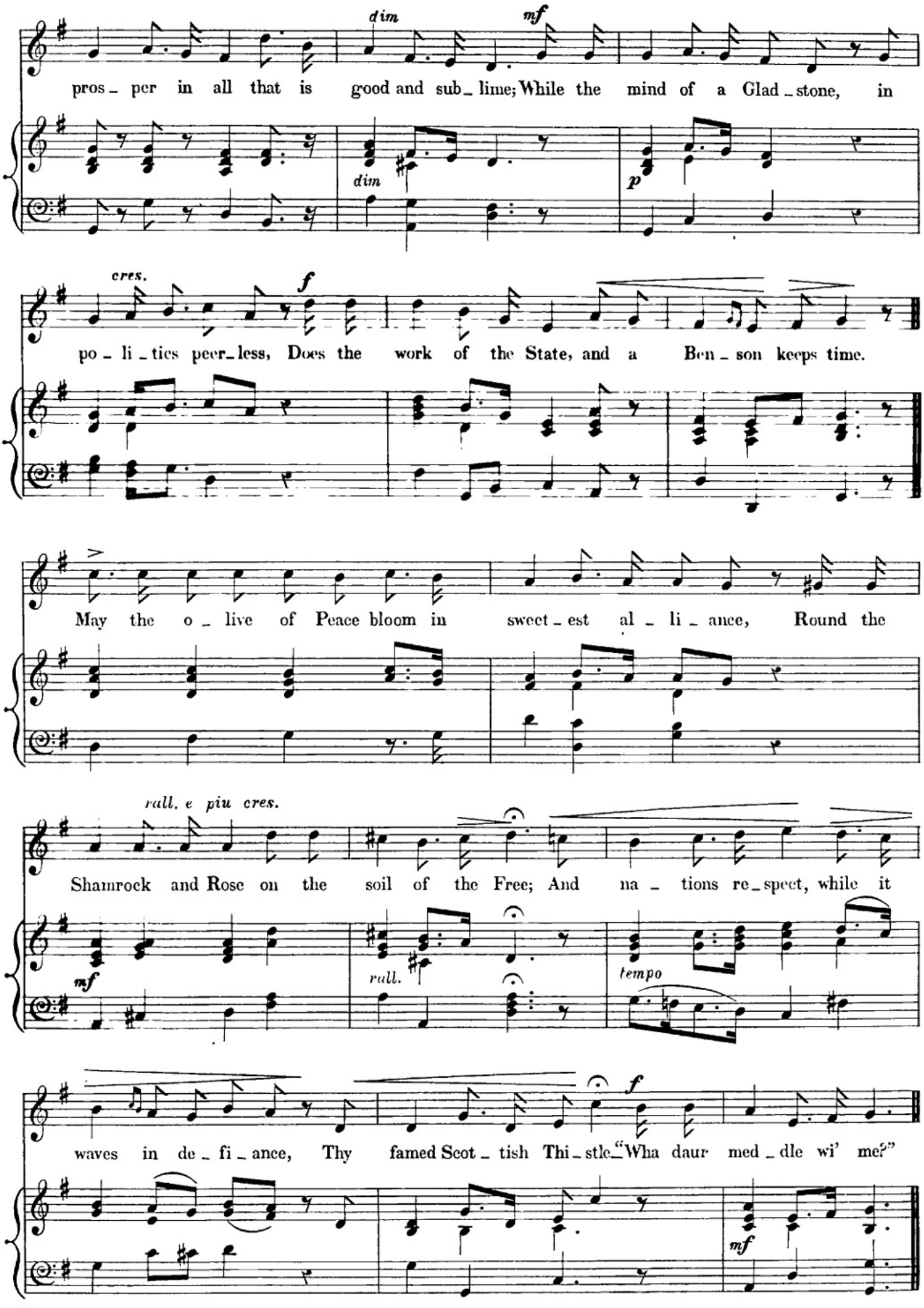
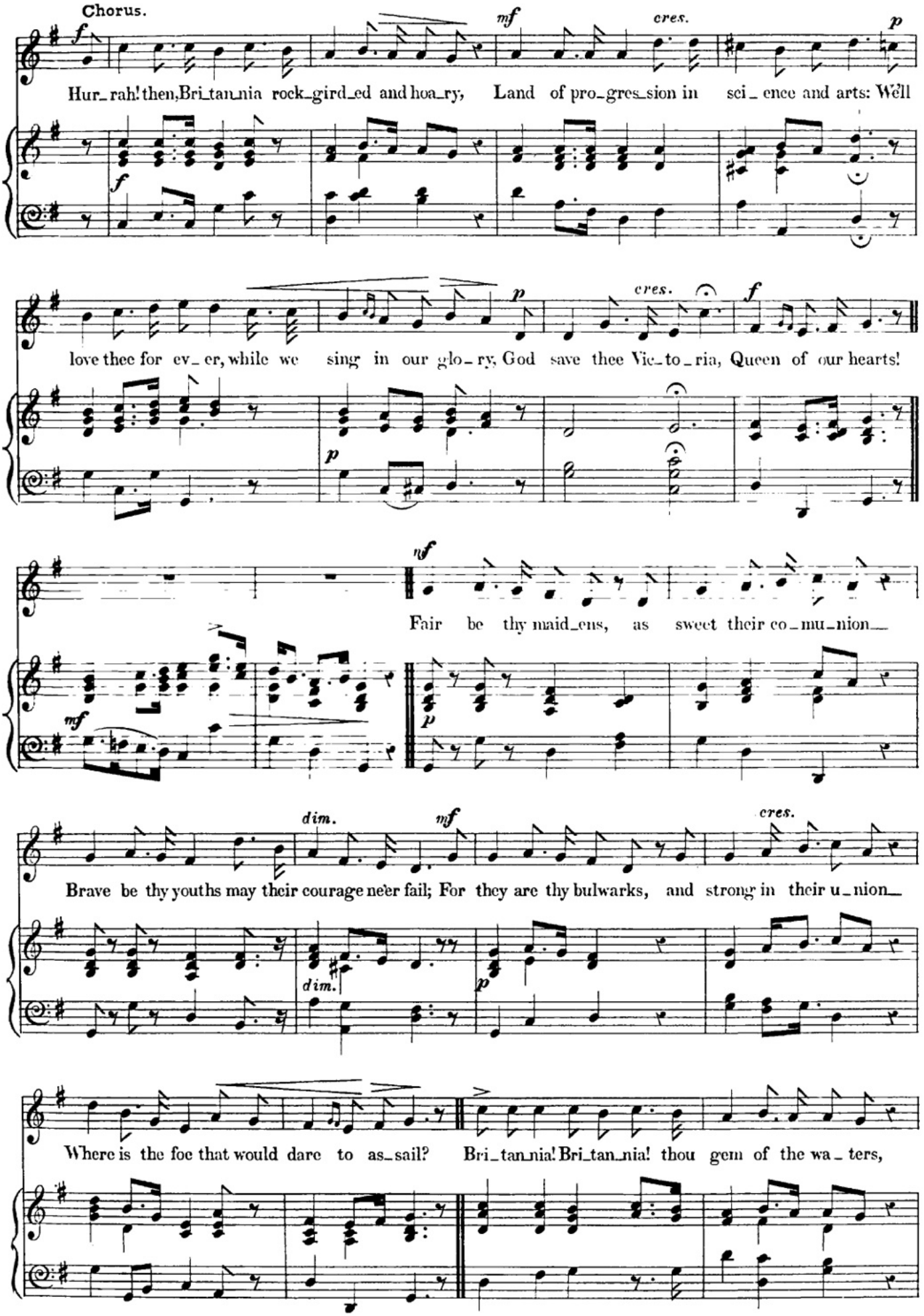
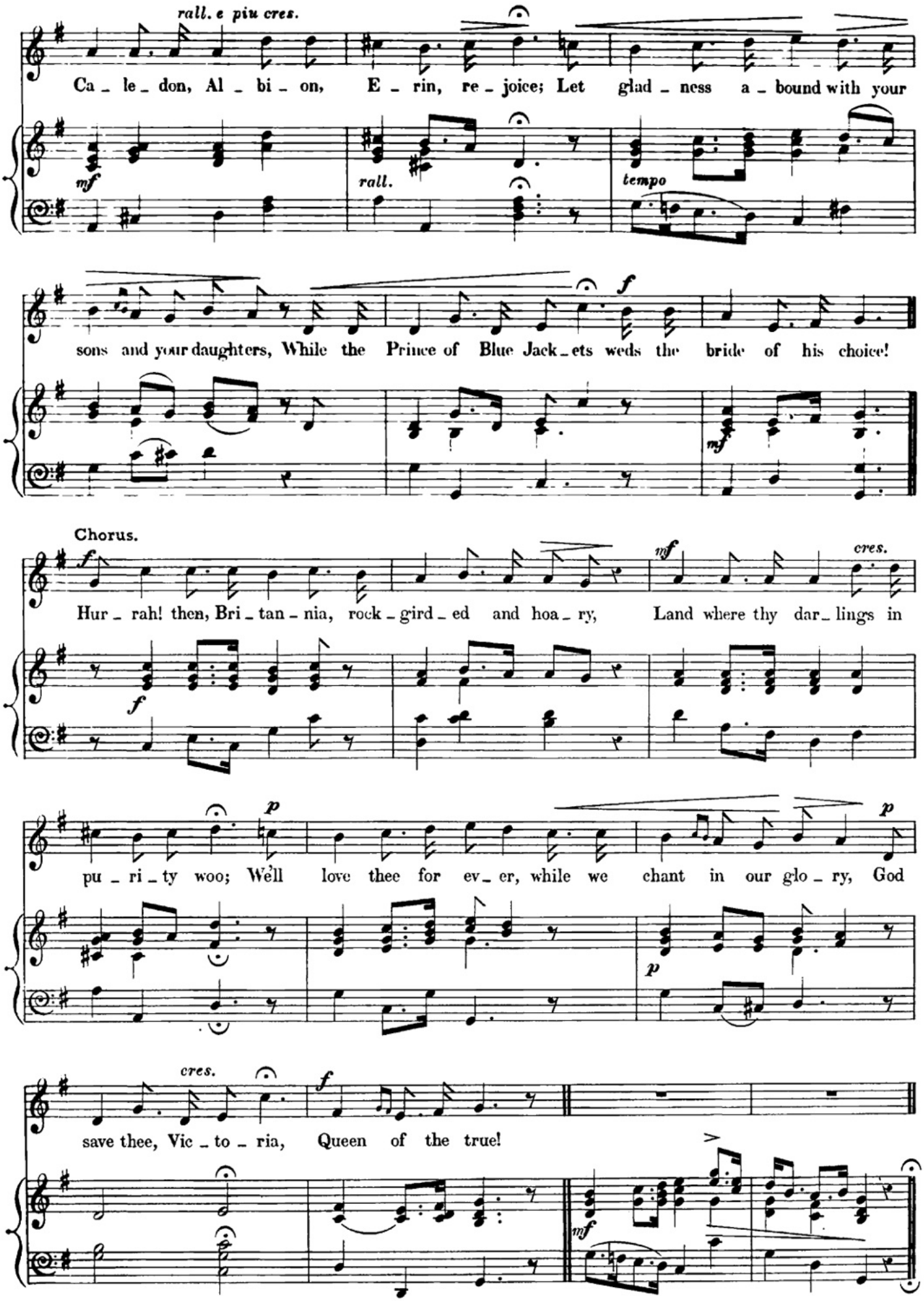
(Alford.)

BY JAMES SCOTT SKINNER.

44.

BRITANNIA THE PRIDE OF THE SEAS.

Words by
LA TESTE.
the Deeside Poet.

Music by
JAMES SCOTT SKINNER.
Teacher of Dancing
Pupil of the late Dr Mark.

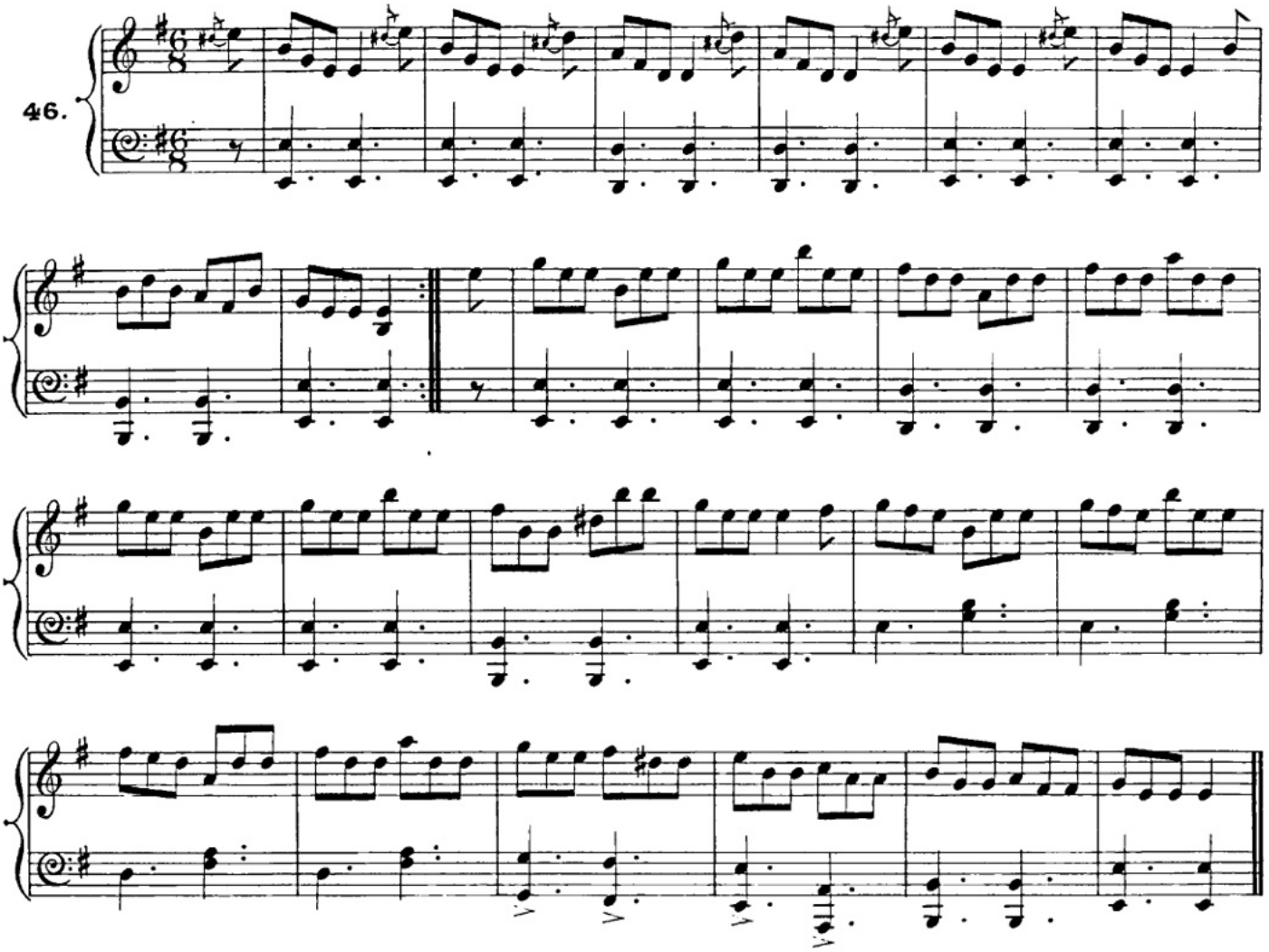
PATRIOTIC SONG.

Moderato.
mf
cres.
Hail to the Island the Island of Islands, The glo_ry of nations the
45.
p
dim.
mf
cres.
f
mother of arts; Hail! landscapes of England, ye bold Scottish Highlands So sacred and dear to our brave British hearts.
dim.
p
rall. e piu cres.
Hail to thee! land of the for_est and fountain, Thy dew-spangled lawns, and thy gow_an-clad leas, Thou
mf
rall.
land of the lake, and the snow-crested mountain, The birthplace of free_dom, the Queen of the Seas.
f
tempo
mf

Chorus.
Hur_ rah then Bri_tannia rock_gird_ed and hoa_ry Land where the bones of our fore_fa_ther's rest, We'll
love thee for ev_er, while we sing in our glo_ry, God save thee, Vic_to_ria, Queen of the blest.
Though gone be thy oak walls that bat_tled the world, And the
might_y that rock in their deep co_ral graves; Yet the na_tions must own, where thy
Jack is un_furled Thou'rt still old Bri_tan_nia, Queen of the waves.

So vast in do-minion, ma-jes-tic in power, Ah! well in thy pride mayst thou dan-gle thy plume, For
mf
rall.
sun-beam, nor moon-beam, not e'en for an hour, Thy world wide pro-vin-ces cease to illume.
f
tempo
mf
Chorus.
f
mf
cres.
p
Hur-rah! then Bri-tan-nia, rock-gird-ed and hoa-ry, Where is the na-tion so fa-mous as thee? We'll
f
love thee for ev-er, while we chant in our glo-ry, God save thee, Vic-to-ria, Queen of the free!
p
cres.
f
p
mf
cres.
With a peo-ple so loyal, true, ten-der, yet fearless, Thou'lt
mf
p

dim
mf
pros_per in all that is good and sub_lime; While the mind of a Glad_stone, in
dim
p
cres.
f
po_li_tics peer_less, Does the work of the State, and a Ben_son keeps time.
May the o_live of Peace bloom in sweet_est al_li_ance, Round the
rall. e piu cres.
Shamrock and Rose on the soil of the Free; And na_tions re_spect, while it
mf
rall.
tempo
waves in de_fi_ance, Thy famed Scot_tish Thi_stle "Wha daur med_dle wi' me?"
f
mf

Chorus.
Hur_rah! then, Bri_tan_nia rock_gird_ed and hoa_ry, Land of pro_gres_sion in sci_ence and arts: We'll
love thee for ev_er, while we sing in our glo_ry, God save thee Vic_to_ria, Queen of our hearts!
Fair be thy maid_ens, as sweet their co_mu_nion
Brave be thy youths may their courage ne'er fail; For they are thy bulwarks, and strong in their u_nion
Where is the foe that would dare to as_sail? Bri_tan_nia! Bri_tan_nia! thou gem of the wa_ters,

rall. e piu cres.
Ca - le - don, Al - bi - on, E - rin, re - joice; Let glad - ness a - bound with your
mf
rall.
tempo
sons and your daughters, While the Prince of Blue Jack - ets weds the bride of his choice!
f
mf
Chorus.
f
Hur - rah! then, Bri - tan - nia, rock - gird - ed and hoa - ry, Land where thy dar - lings in
mf
cres.
f
pu - ri - ty woo; We'll love thee for ev - er, while we chant in our glo - ry, God
p
p
p
save thee, Vic - to - ria, Queen of the true!
cres.
f
mf

MISS ISOBEL EWAN.

(Banchory.)

JIG.

By James Scott Skinner.

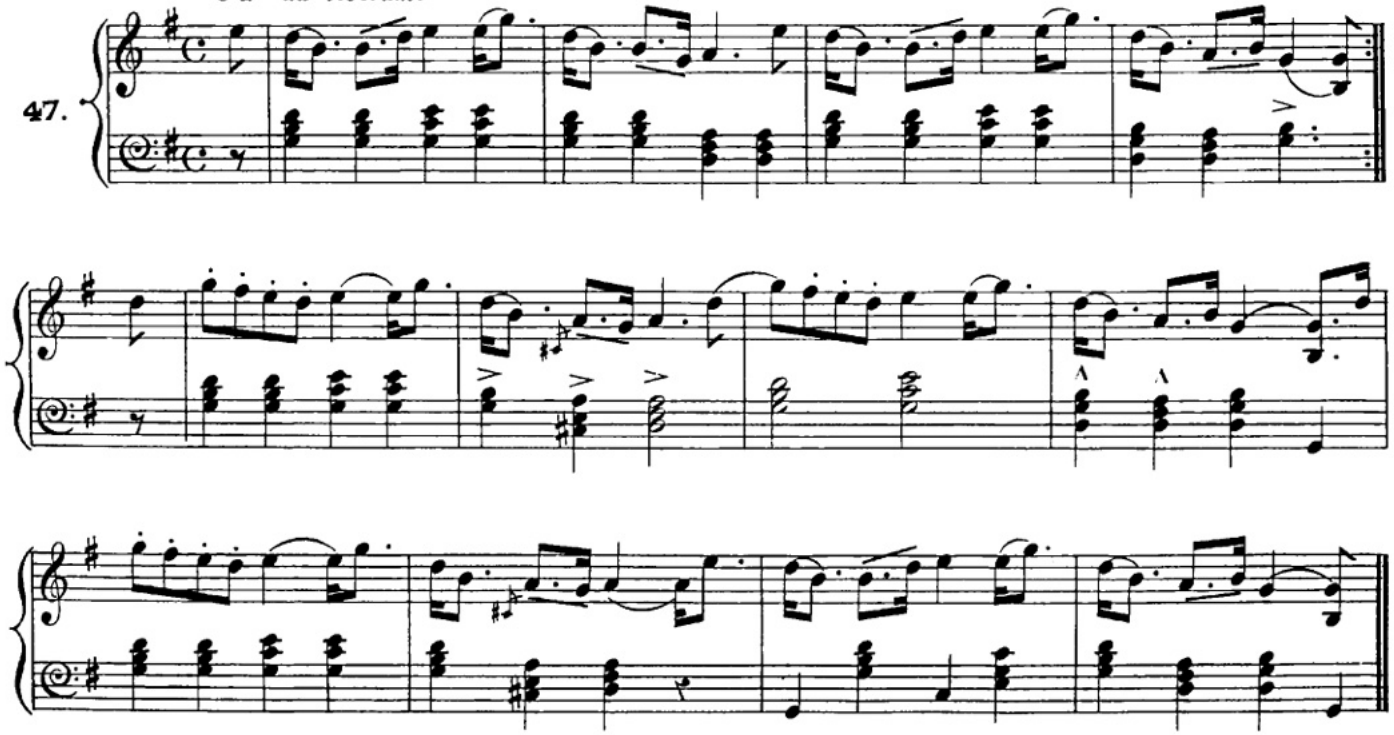
46.

JEANIE SKINNER.

STRATHSPEY.

8ves ad libitum.

Composed by her when 10 years of age and arranged

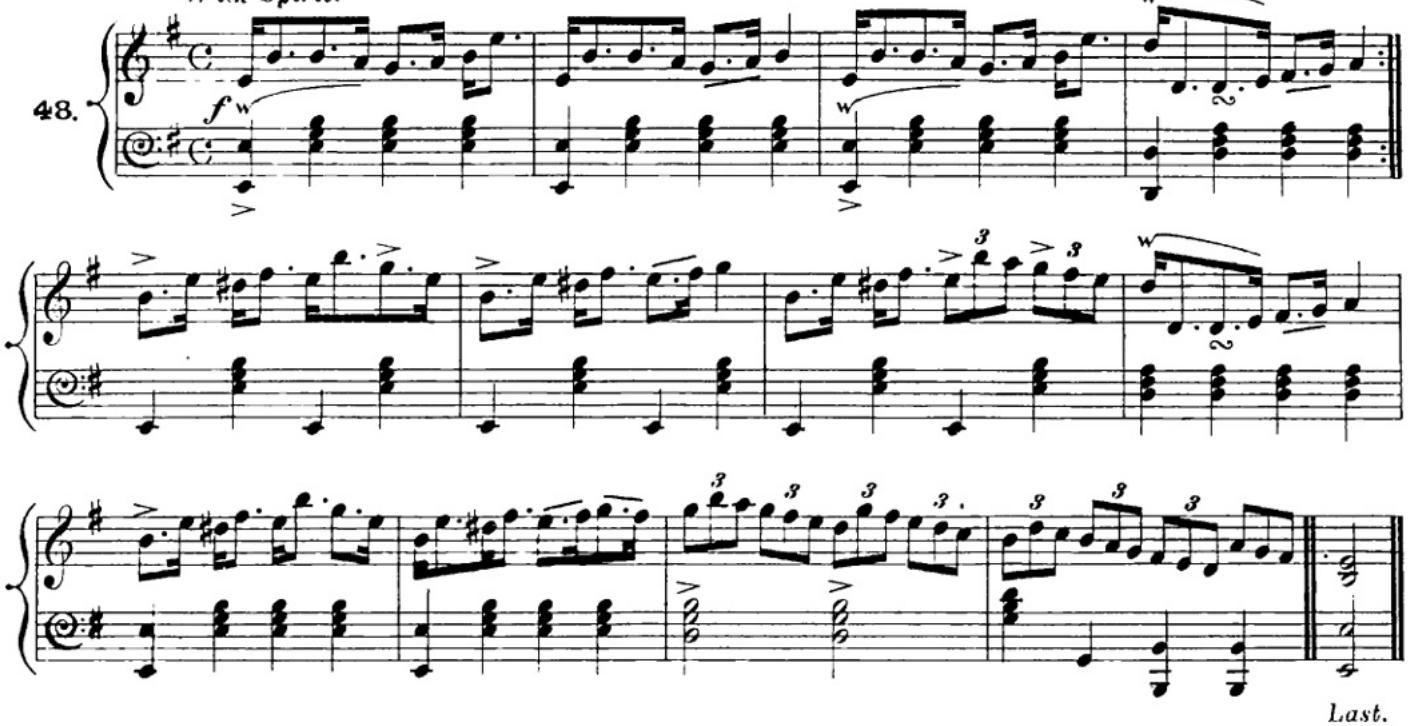
By James Scott Skinner.

47.

MISS JESSIE WEIR.

STRATHSPEY.

With Spirit.

By James Scott Skinner.

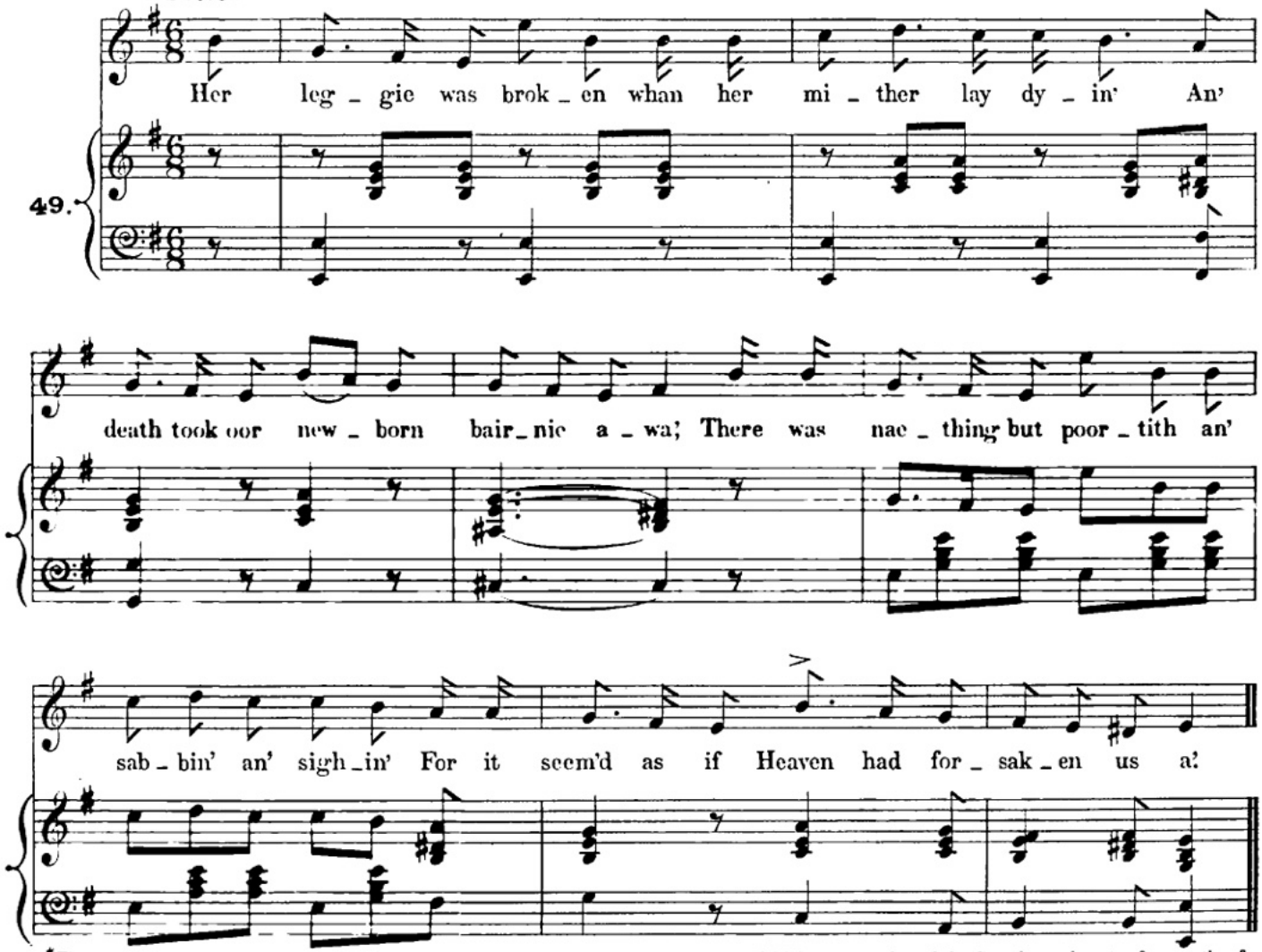
48.

Last.

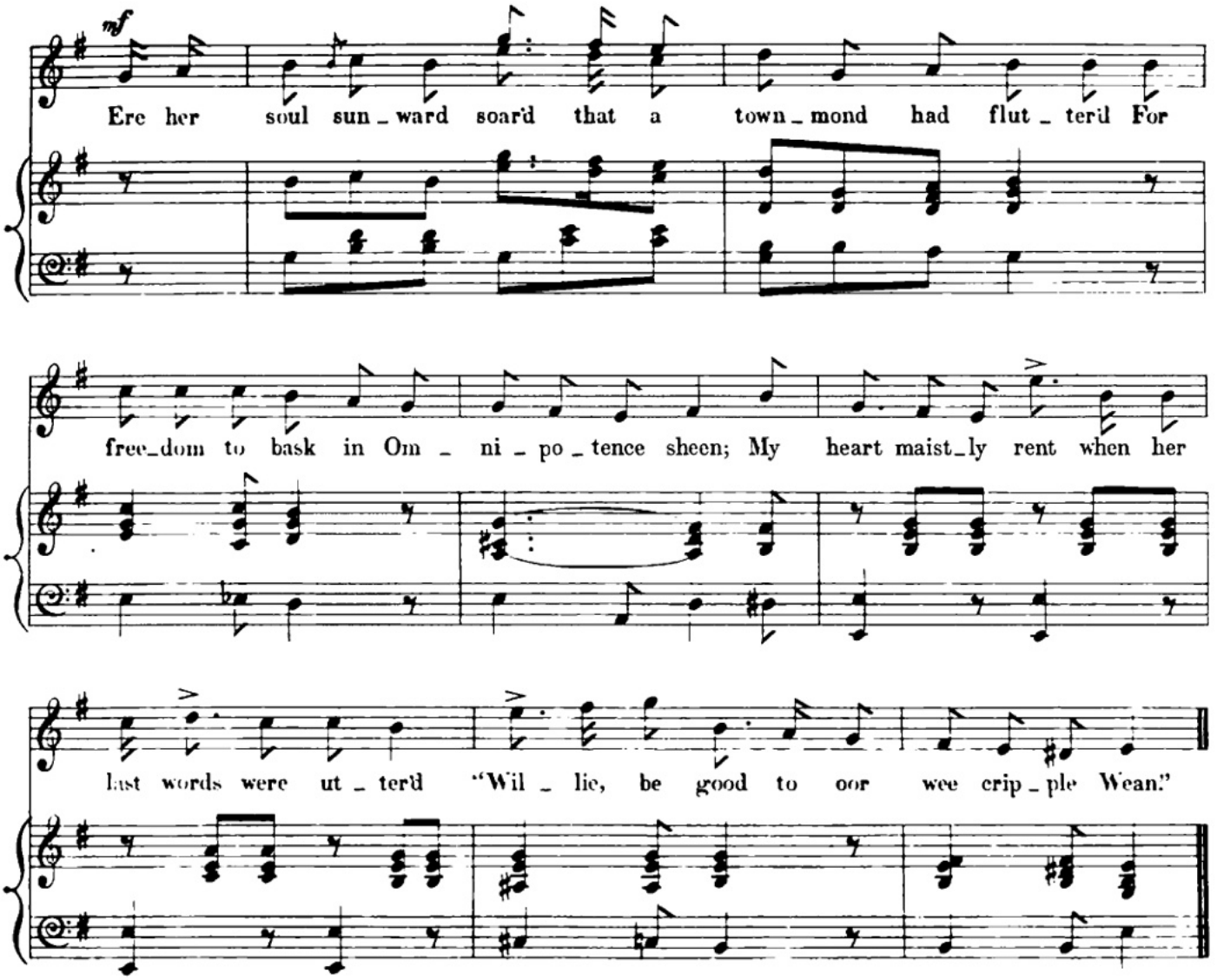
MY WEE CRIPPLE WEAN.*

Written by
La Teste.

Music by
James Scott Skinner.

SONG.

49.

Her leg_gie was brok_en whan her mi_ther lay dy_in' An'
death took oor new_born bair_nie a_wa; There was nae_thing but poor_tith an'
sab_bin' an' sigh_in' For it seem'd as if Heaven had for_sak_en us a'.

*The words were suggested by the tunes to which they are attached, and will be found highly expressive of the Scotch sentiments of veneration for the past and admiration for all that is beautiful in nature.

mf
Ere her soul sun_ward soar'd that a town_mond had flut_ter'd For
free_dom to bask in Om_ni_po_tence sheen; My heart maist_ly rent when her
last words were ut_ter'd "Wil_lie, be good to oor wee crip_ple Wean."

2nd

Years hae roll'd on sin' the sod happ'd her mither;
Whiles we've been dowie, an' whiles we've been glad,
An' whiles whan we're cantie an' coortin' thegither,
A stranger micht tak's for a lass an' a lad.
In the weird wintry time, whan lang wark made me weary,
Frae chanticleer's matin to vesper at e'en,
The click o' her staff on the stanes made me cheery,
Whan, smiling she met me— my wee cripple wean.

3rd

'Twas a cauld cabin oors, for 'twas rottin' an' fa' in';
Sometimes we had fire, an' sometimes we had nane;
An' we cudna help shiverin' when Boreas was blawin;
The "beautiful snow" thro the auld crackit pane.
Tho' oor bits o' bed trappin' were no unco cosy,
We cuddled the closer an' steekit oor een,
An' I felt mair than happy whan sleepin sae rosy
She dream'd in my oxter— my wee cripple wean.

4th

She grew grave at her pray'rs, an' she learn'd her carritch,
An' sang hymn's o' heaven wi' an' organ-like swell;
An' at nicht, whan the dear thing had suppit her parritch,
I wash'd wi' a will her bit duddies mysel'.
Oor gear bein' scant, unbefriended, unaided,
I mendit her stockin's an' clootit her sheen;
An' blithe beat my breast as the broon curls I braided
That kiss'd the broad broo o' my wee cripple wean.

5th

She's a little Minerva in wisdom, the kitty—
Ye'd wonder hoo words come sae glib to her tongue;
Her funny remarkin', sae wise-like an' witty,
Amuses the auld an' dumfoonders the young.
A Venus in beauty as modest' a gowan,
A seraph in mind, a Madonna in mien,
Wi' a heartie sae tender, sae lovin', sae lowin'
She's a' body's body— my wee cripple wean.

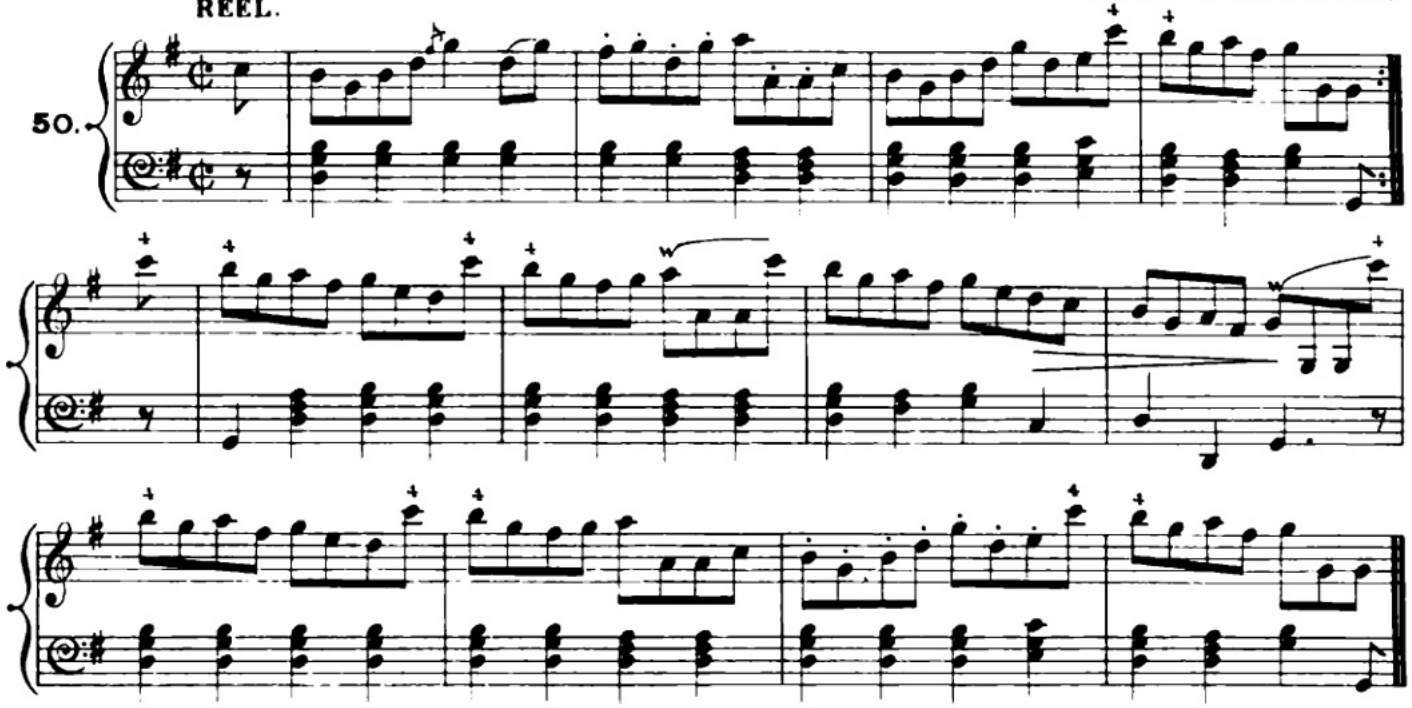
6th

The cluds that sae lang hae been hovering o'er us,
Hope's balmiest breezes are driving away;
An' I'll live yet to sing ye a cheerier chorus
While Tibbuck's the love an' the licht o' my lay.
I dootna some day she'll astonish the warl',
An' the warl' mayhap hail her Poetry's Queen,
Wi' a ha' o' her ain an' a garland o' laurel
Be wreath'd roond the broo o' my wee cripple wean.

MISS MARY CAMPBELL.*

REEL.

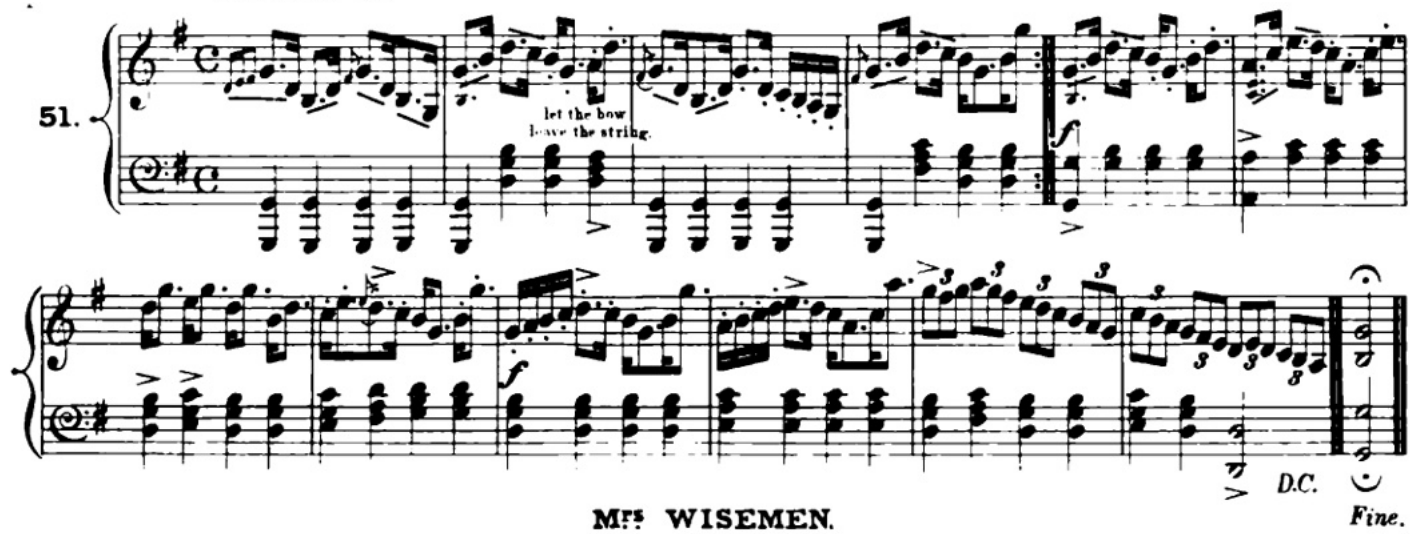
By James Scott Skinner.

50.

RIGHT OFF THE REEL.

(To Mary Glennie, Strathdon.)

STRATHSPEY.

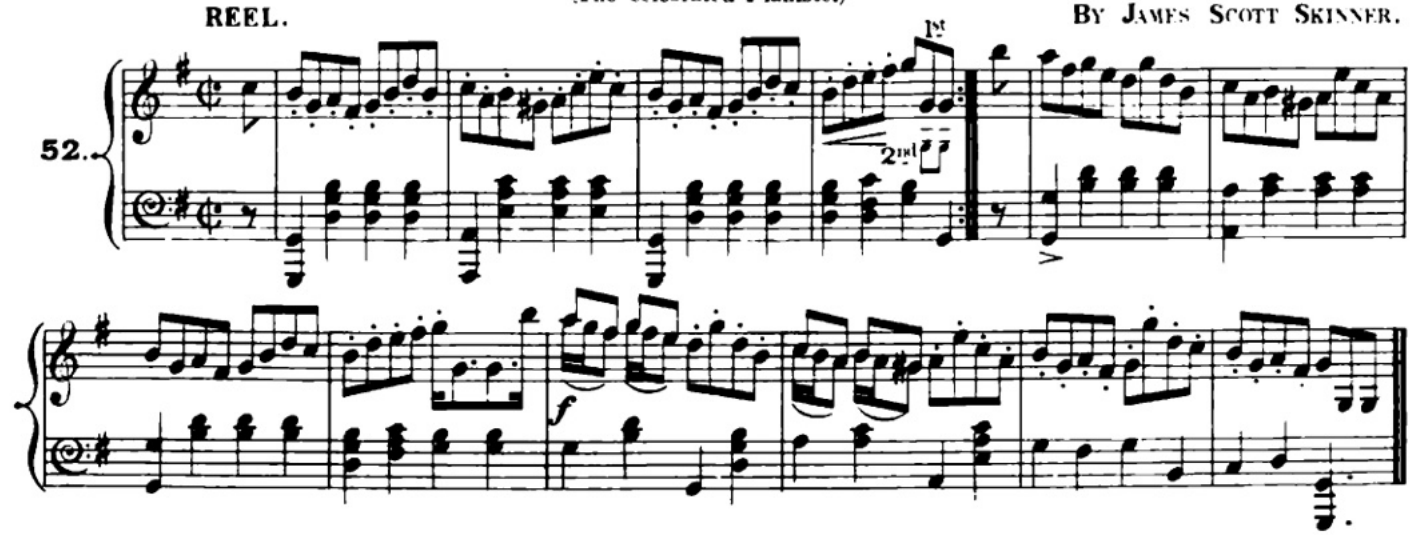
By James Scott Skinner.

51.

Mrs WISEMEN.

(The celebrated Pianiste.)

REEL.

By James Scott Skinner.

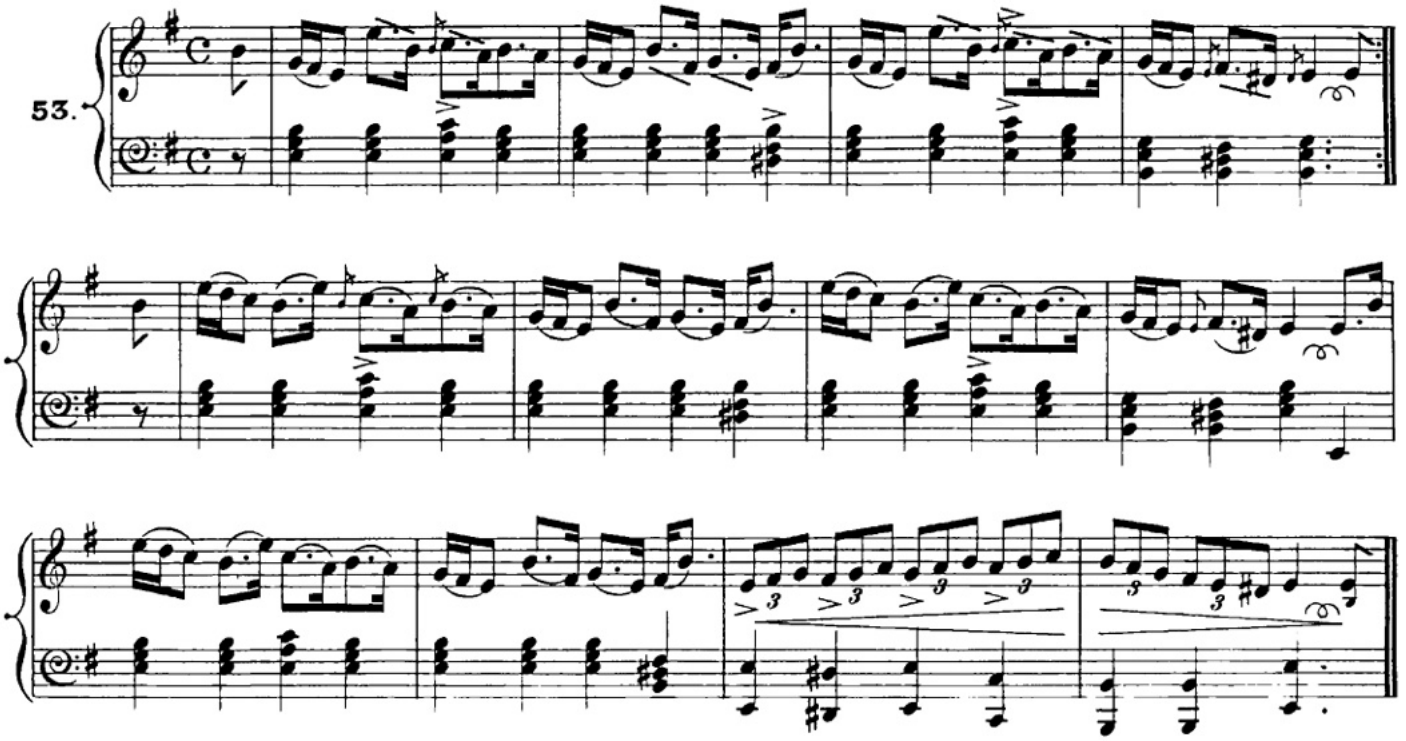
52.

* This Reel will be found a good exercise for strengthening the fourth finger altho' not according to Spohr.

Mr C. BEATTIE'S BONNIE BLANCHE.

(Artist Aberdeen.)

STRATHSPEY.

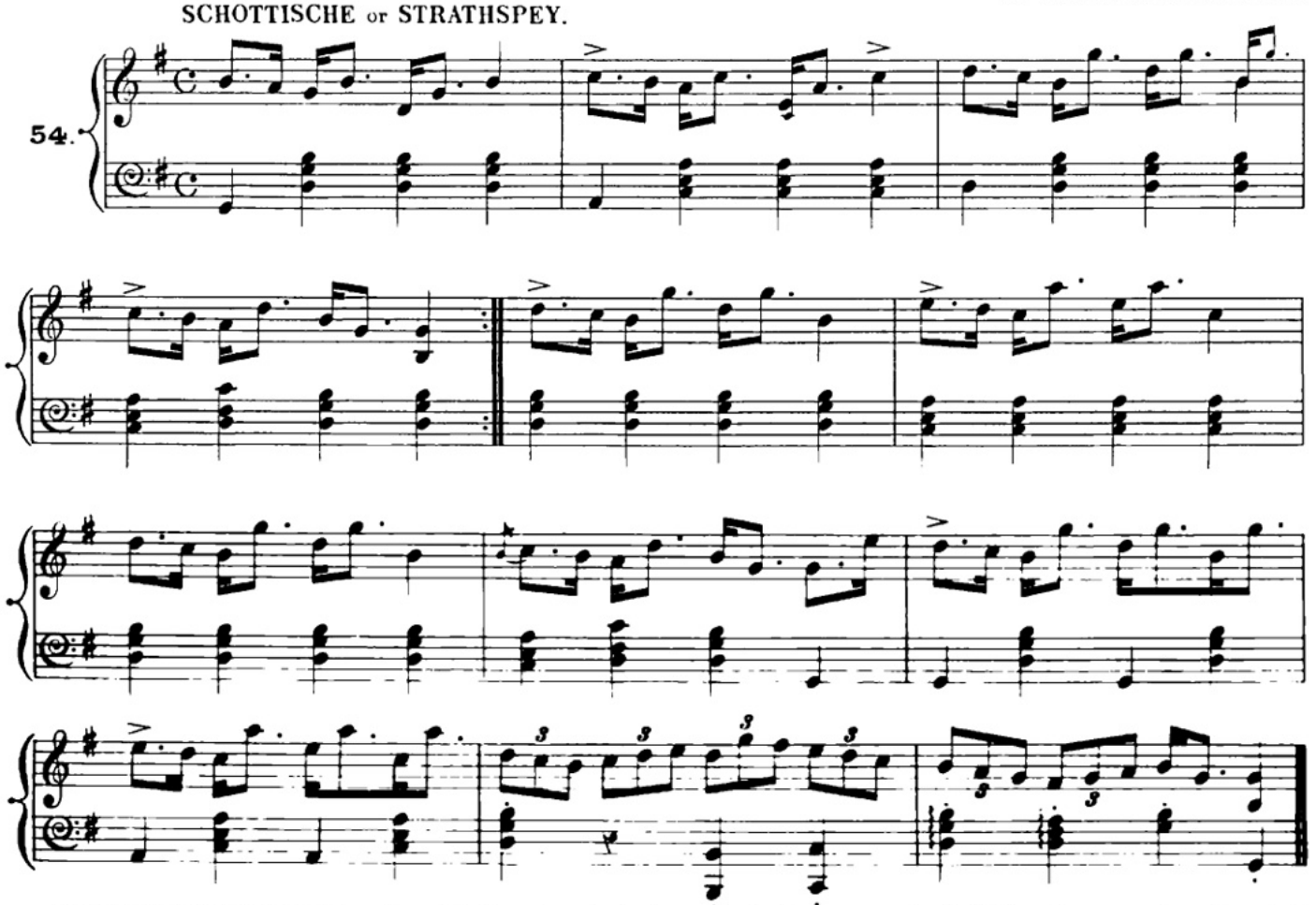
BY JAMES SCOTT SKINNER.

53.

REITH'S CLARIONET.

(To Mr. Reith Aberdeen.)

SCHOTTISCHE or STRATHSPEY.

BY JAMES SCOTT SKINNER.

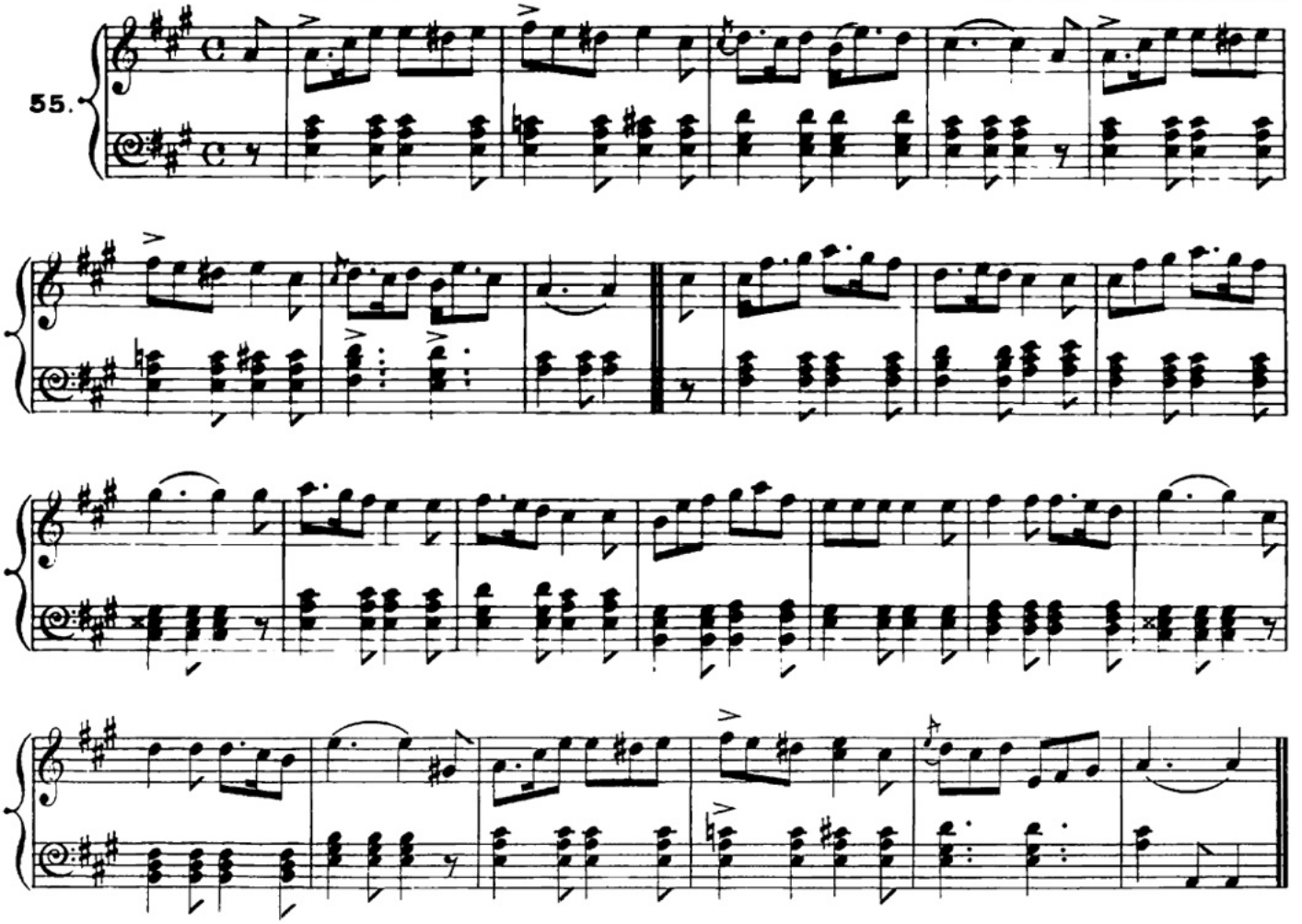
54.

The *loop* or *drag* has been introduced to enable players to understand re-emphasis given on two notes (both being the same note) at the end of a strain. The *loop* and *arrow* are not merely inserted for the Violin, but for the purpose of explaining the difficulty Pianists experience in rendering similar passages. By the shifting of the note, it is merely repeated not re-emphasised, so that the drag which a Violinist would give on two notes is not fully brought out on the Pianoforte, and will be found very difficult of execution and explanation.

SO I'M OFF WITH THE GOOD St NICHOLAS BOAT.

(Words by La Teste. (see his Poems.)

SONG. May be played for circassian Circle.

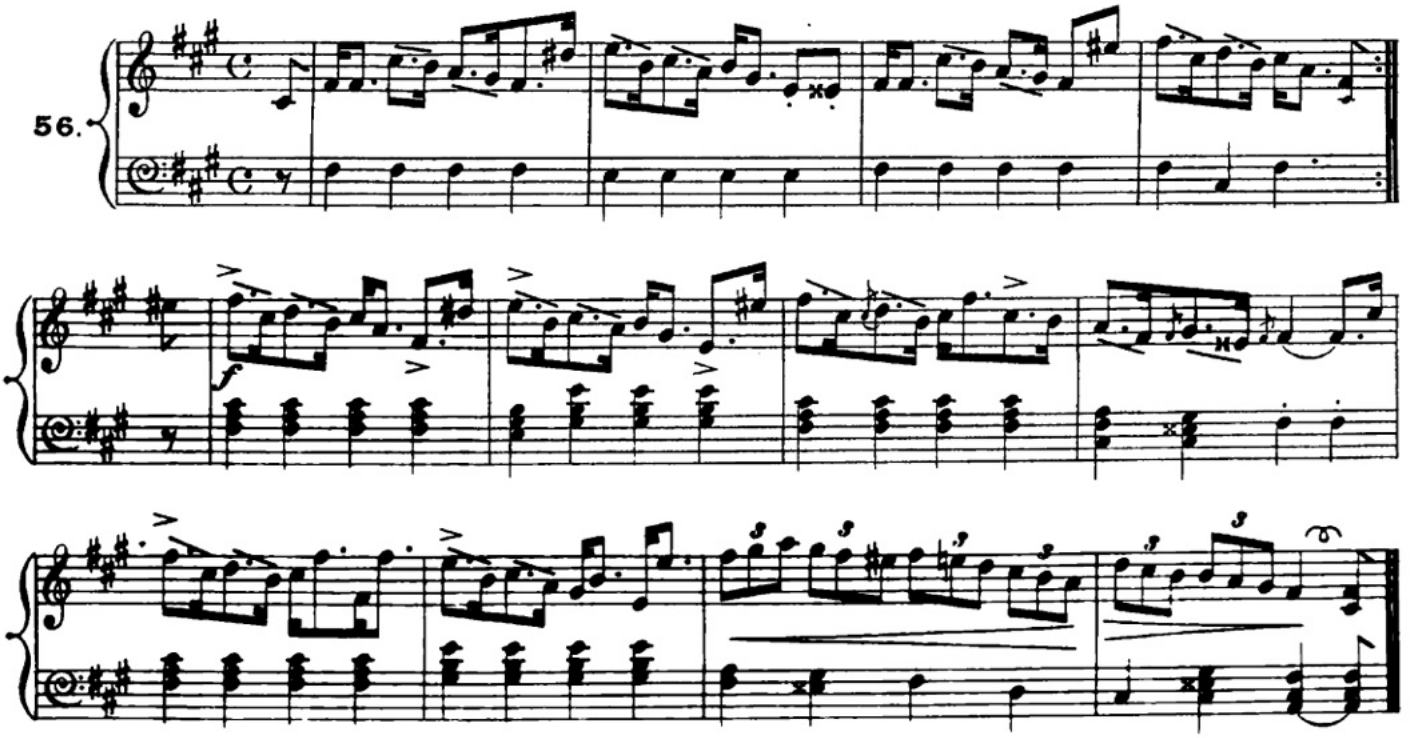
BY JAMES SCOTT SKINNER.

55.

POOR FREDDY'S GONE TO BALMACAAN.

(see words.)

STRATHSPEY.

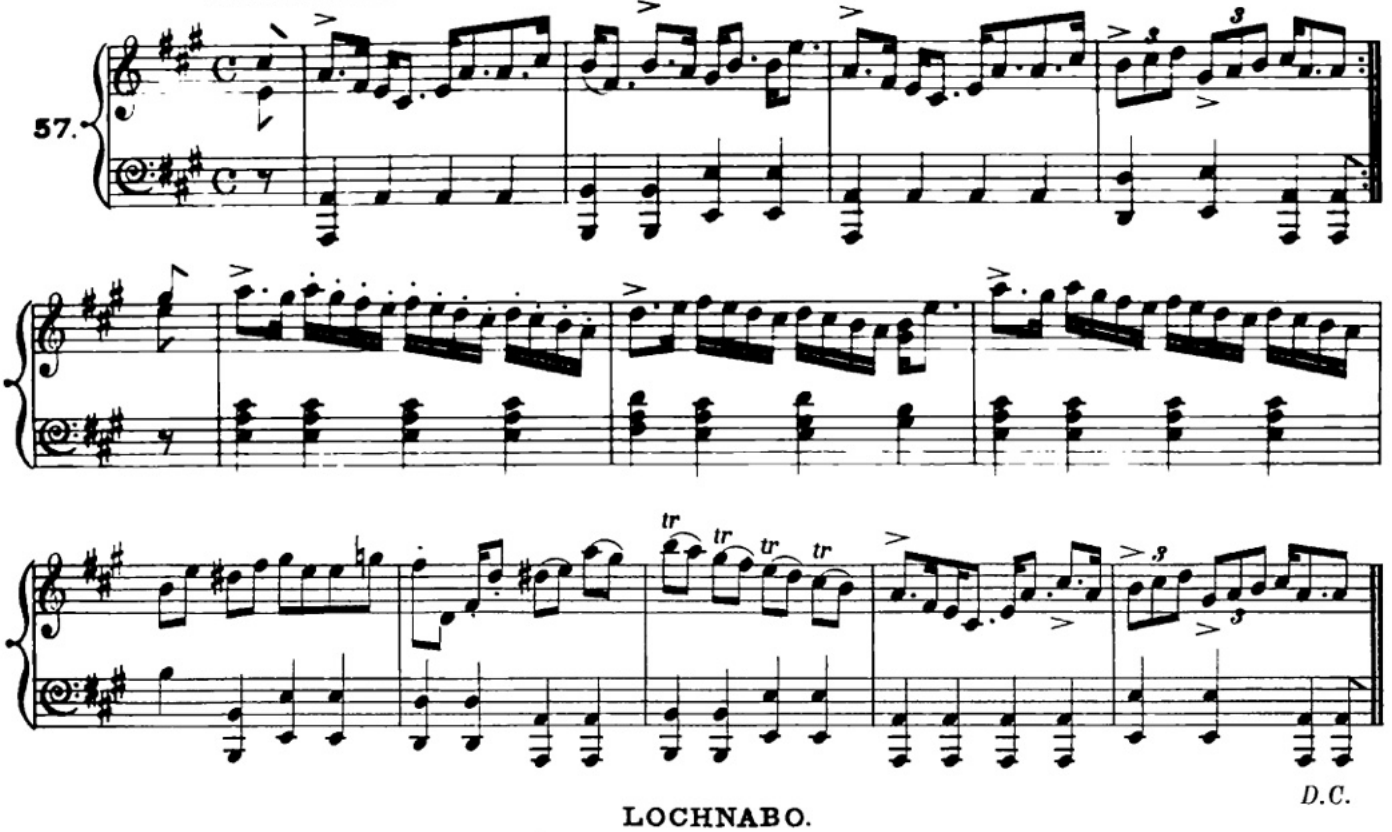
BY JAMES SCOTT SKINNER.

56.

DF WHYTE.

(Northview, Elgin.)

STRATHSPEY.

By James Scott Skinner.

57.

D.C.

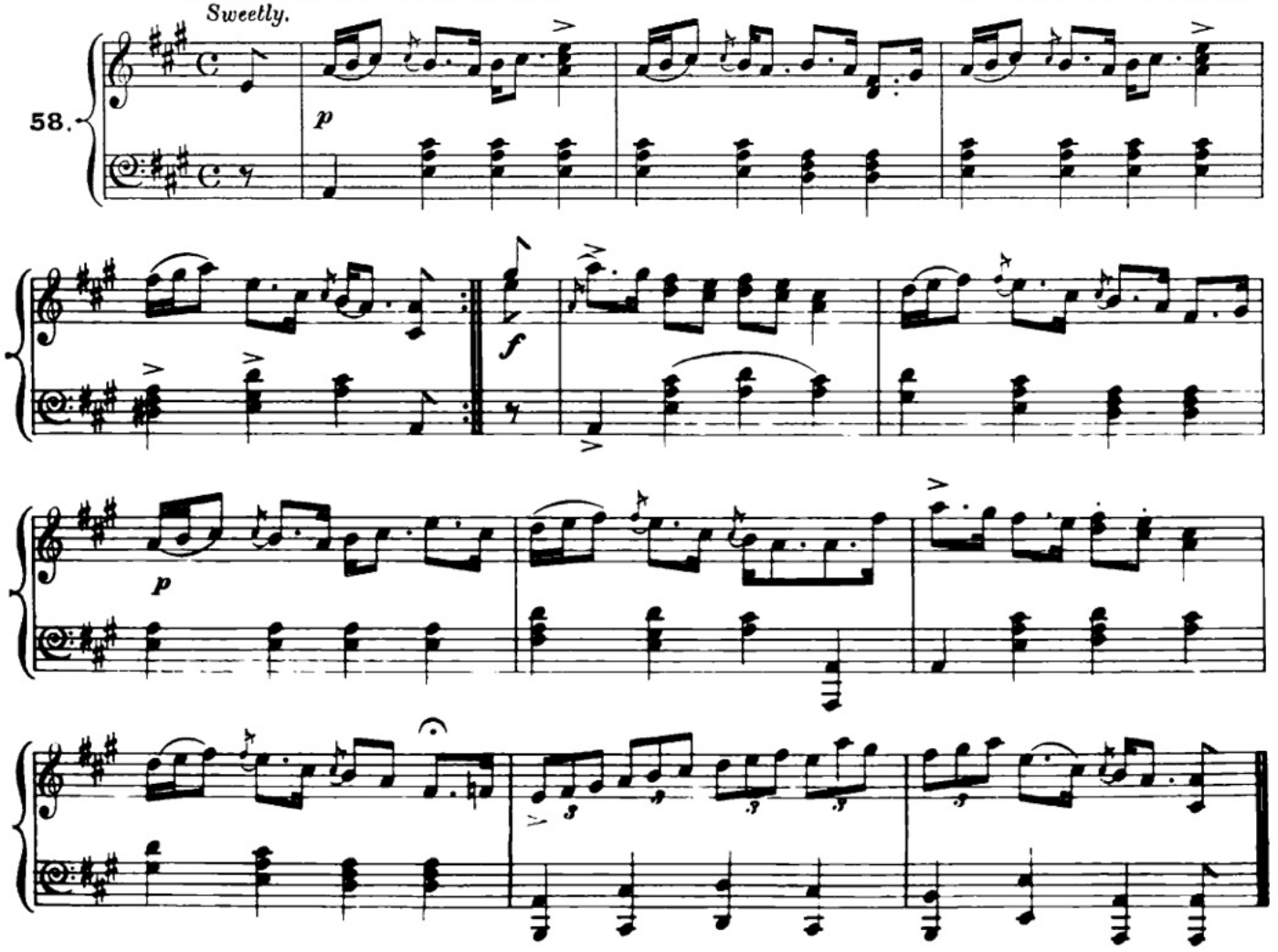
LOCHNABO.

(To Miss Kate Forsyth, Elgin.)

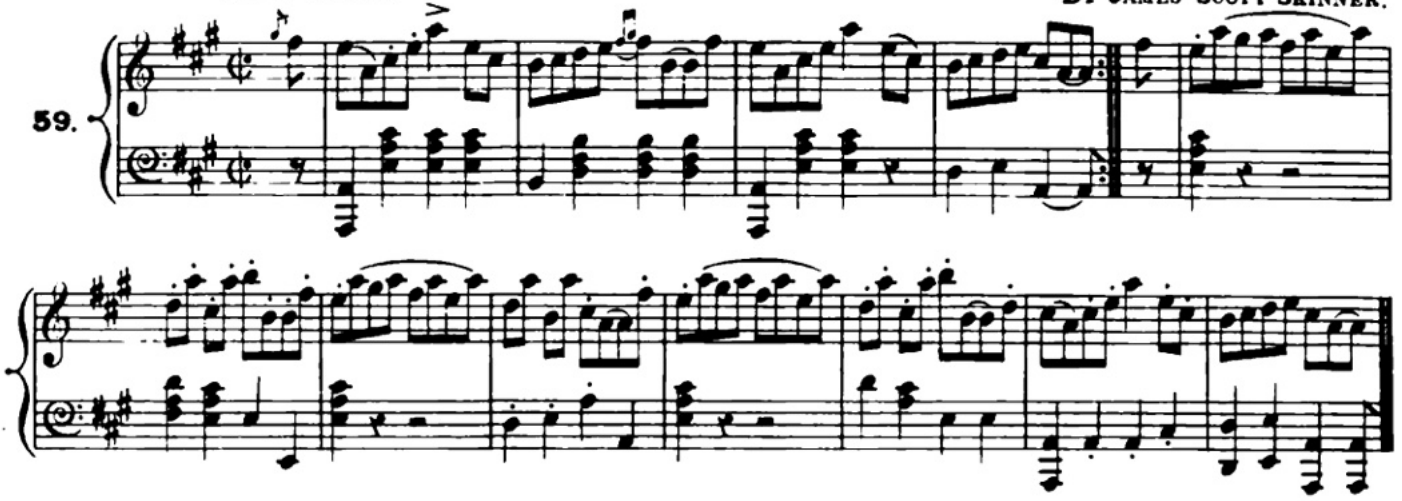
STRATHSPEY or SCHOTTISCHE.

By James Scott Skinner.

Sweetly.

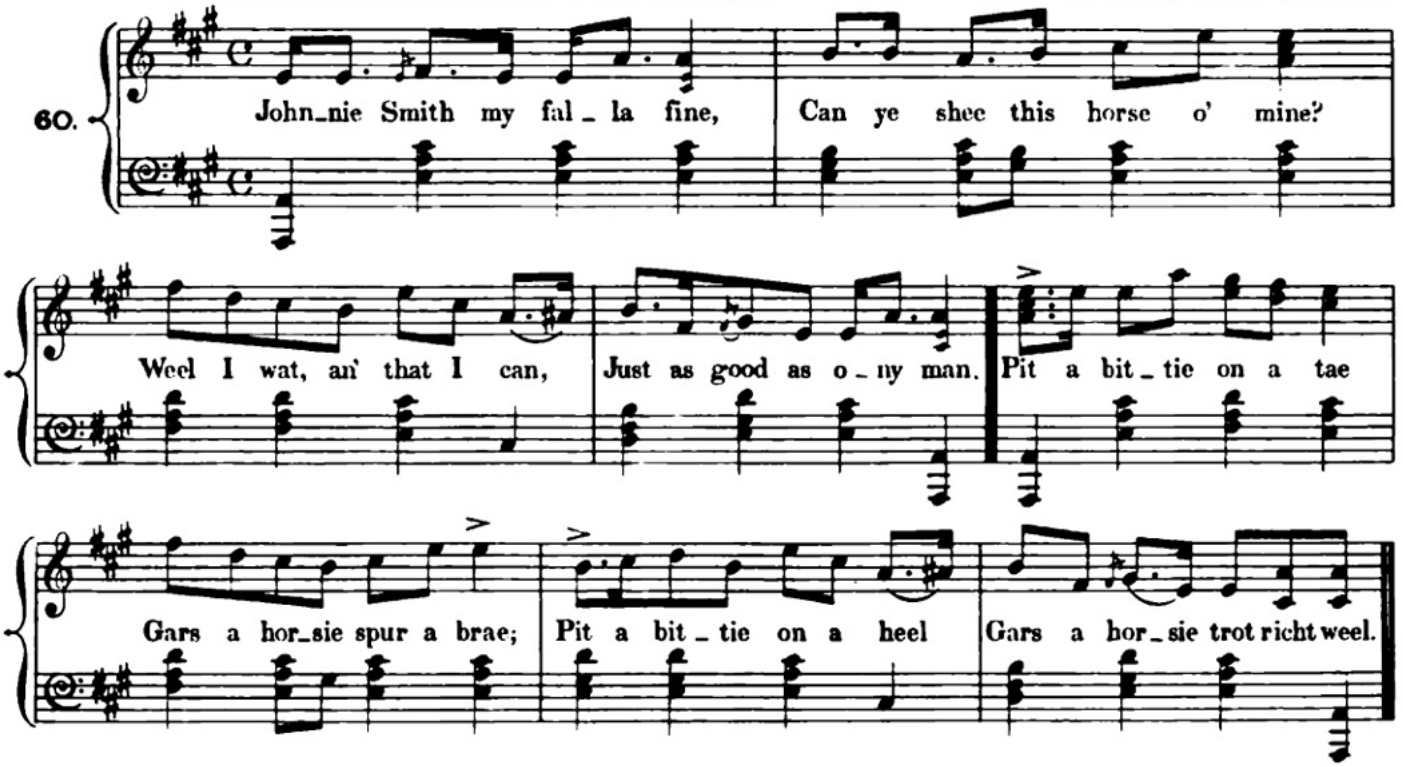
58.

AIRCHIE BROWN.

PIPE REEL. By JAMES SCOTT SKINNER.

59.

JOHNNIE SMITH MY FALLA FINE.*

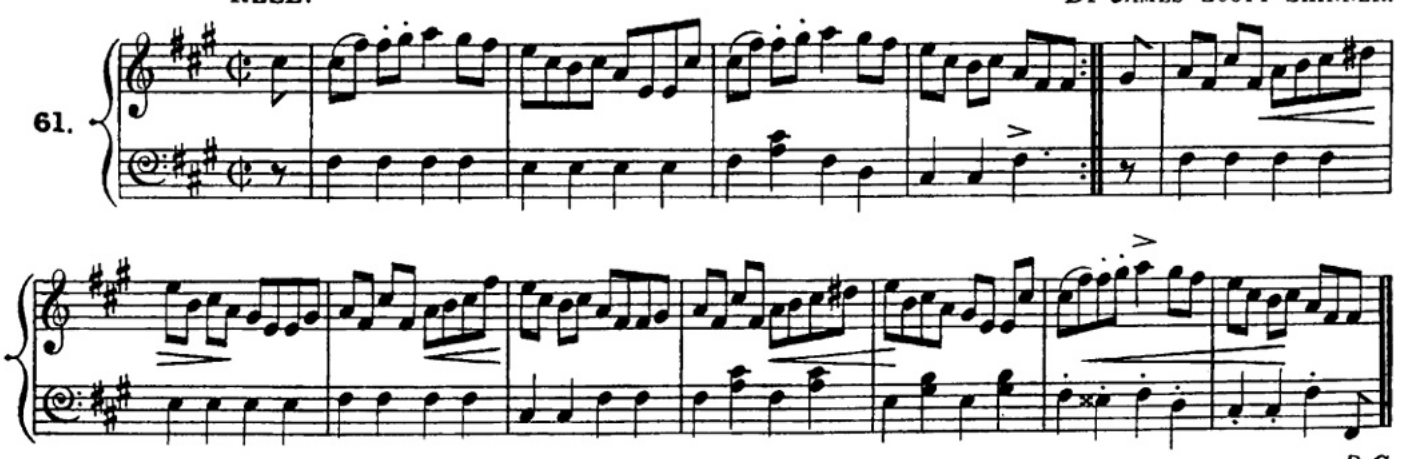
(To Manson Scott Skinner, suggested to me by Mrs Skinner.)

LULLABY, SCHOTTISCHE or STRATHSPEY. By JAMES SCOTT SKINNER.

60.

John_nie Smith my fal_la fine, Can ye shee this horse o' mine?
Weel I wat, an' that I can, Just as good as o_ny man. Pit a bit_tie on a tae
Gars a hor_sie spur a brae; Pit a bit_tie on a heel Gars a hor_sie trot richt weel.

WE'LL AYE GANG BACK TO YON TOON.**

REEL. By JAMES SCOTT SKINNER.

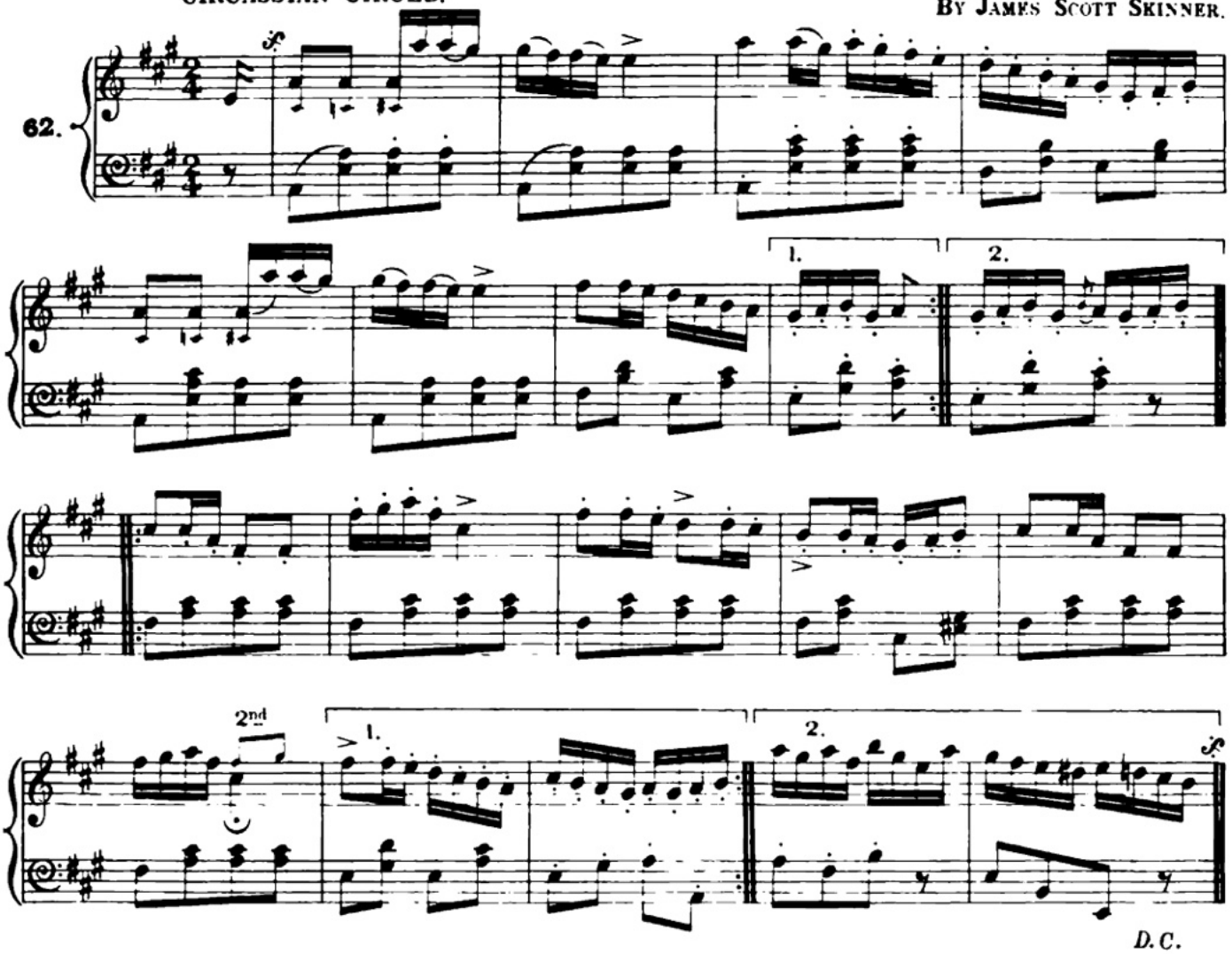
61.

D.C.

*A little song for the Nursery, see Words. ** Response to "We'll nae gang back to yon toon."

MISS BROOKE.

CIRCASSIAN CIRCLE.

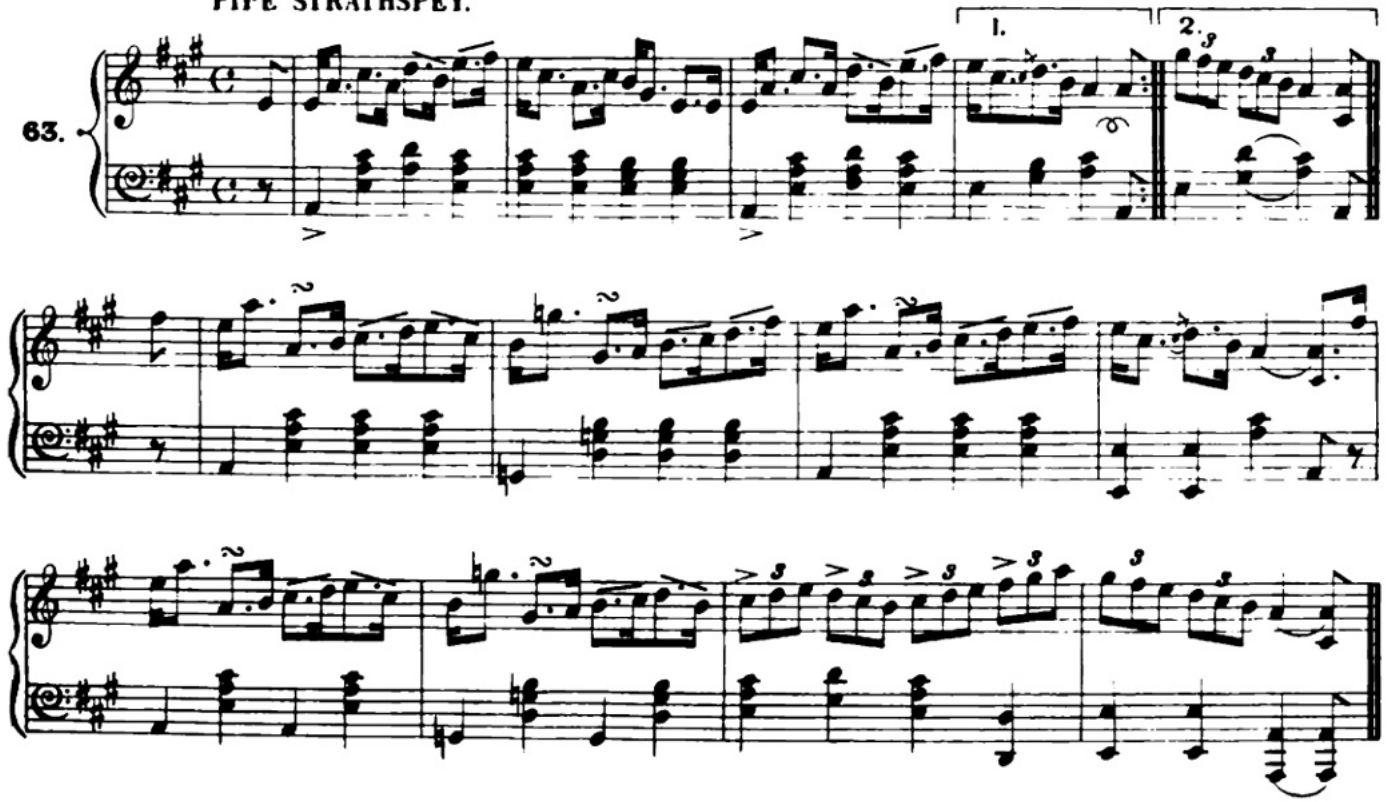
By James Scott Skinner.

62.

MISS FLORA MACDONALD.

PIPE STRATHSPEY.

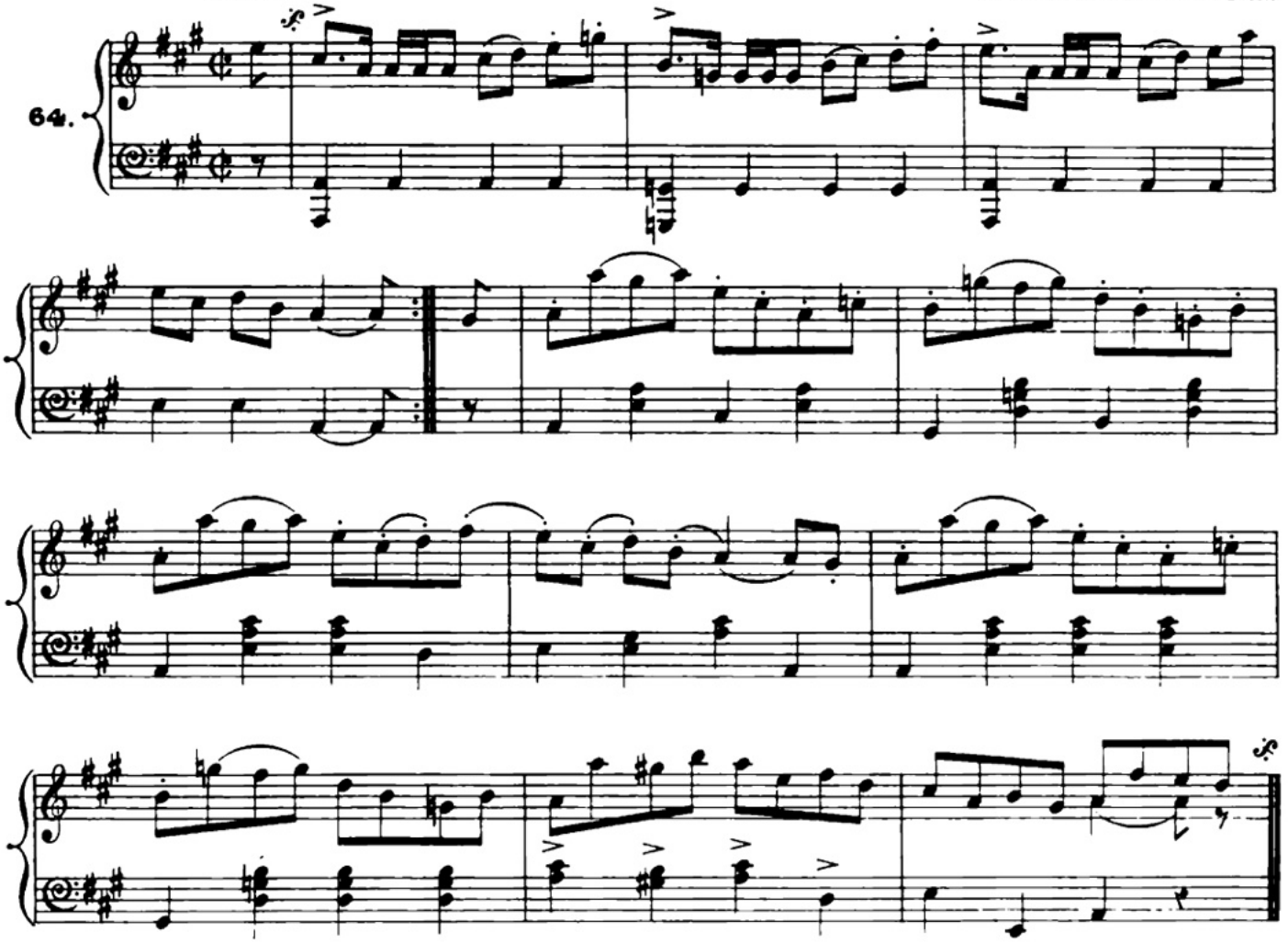
(Buckie.)

By James Scott Skinner.

63.

BONNIE NELLIE.

REEL.

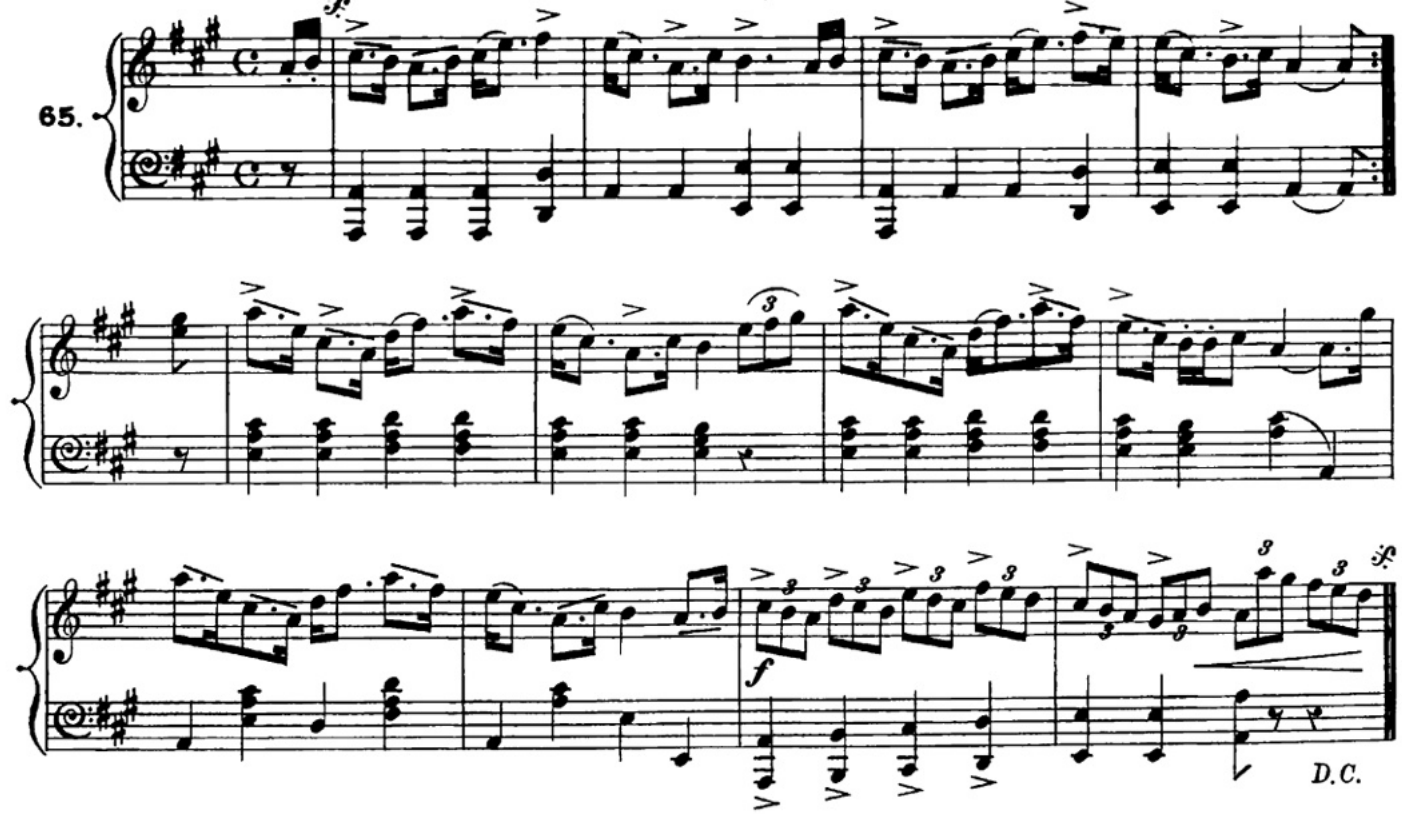
By James Scott Skinner.

64.

ALI BOBO.

HIGHLAND SCHOTTISCHE.

(Inverness.)

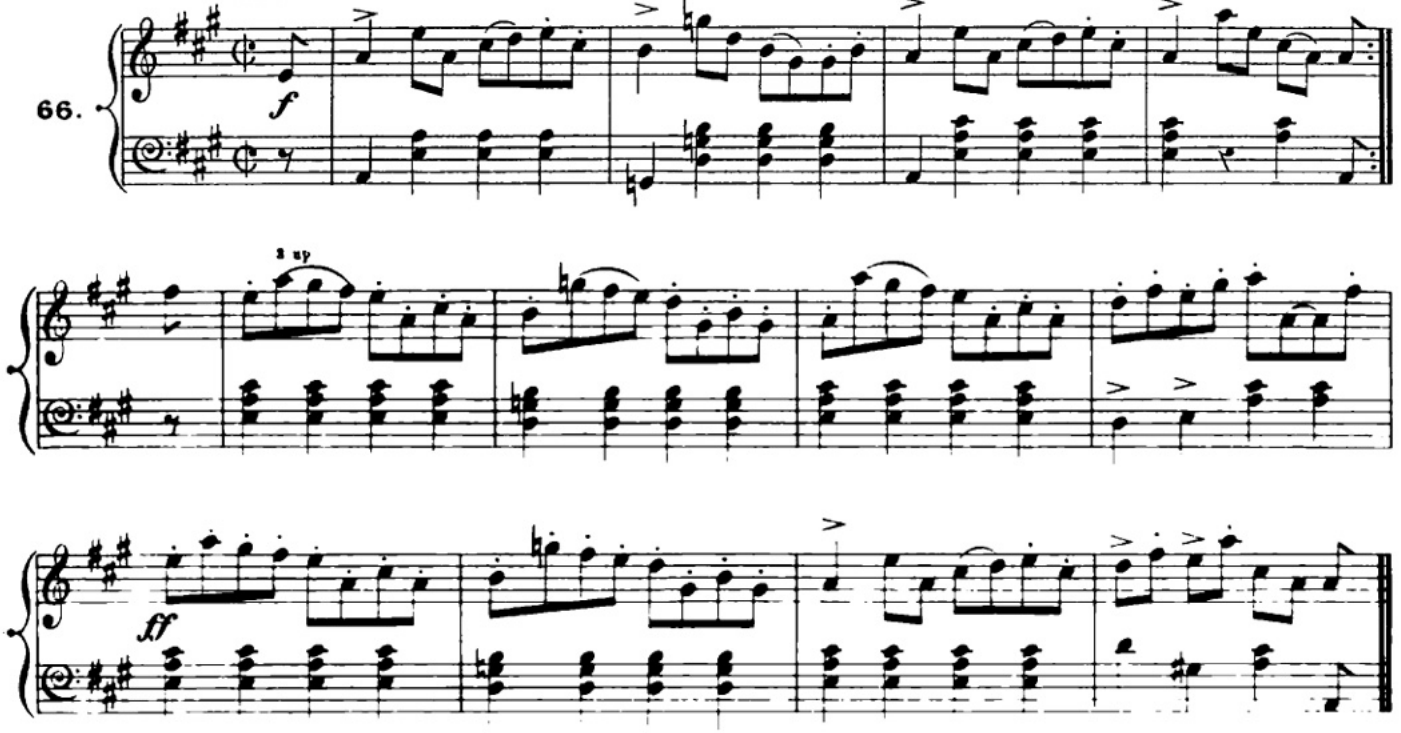
By James Scott Skinner.

65.

MISS JOHNSTONE.

(Newmill, Elgin.)

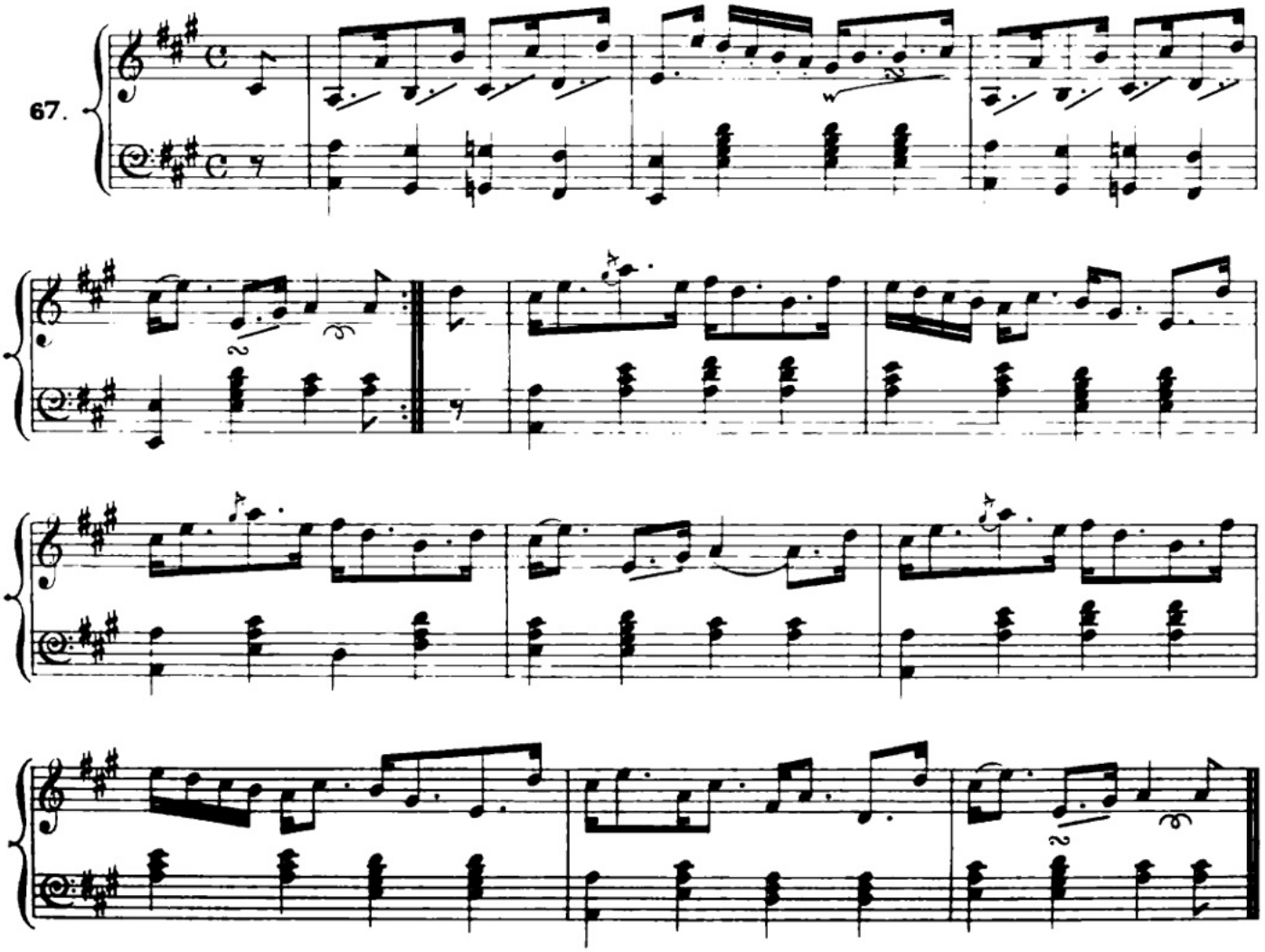
REEL.

By James Scott Skinner.

66.

THE HOWE O' ECHT.

STRATHSPEY.

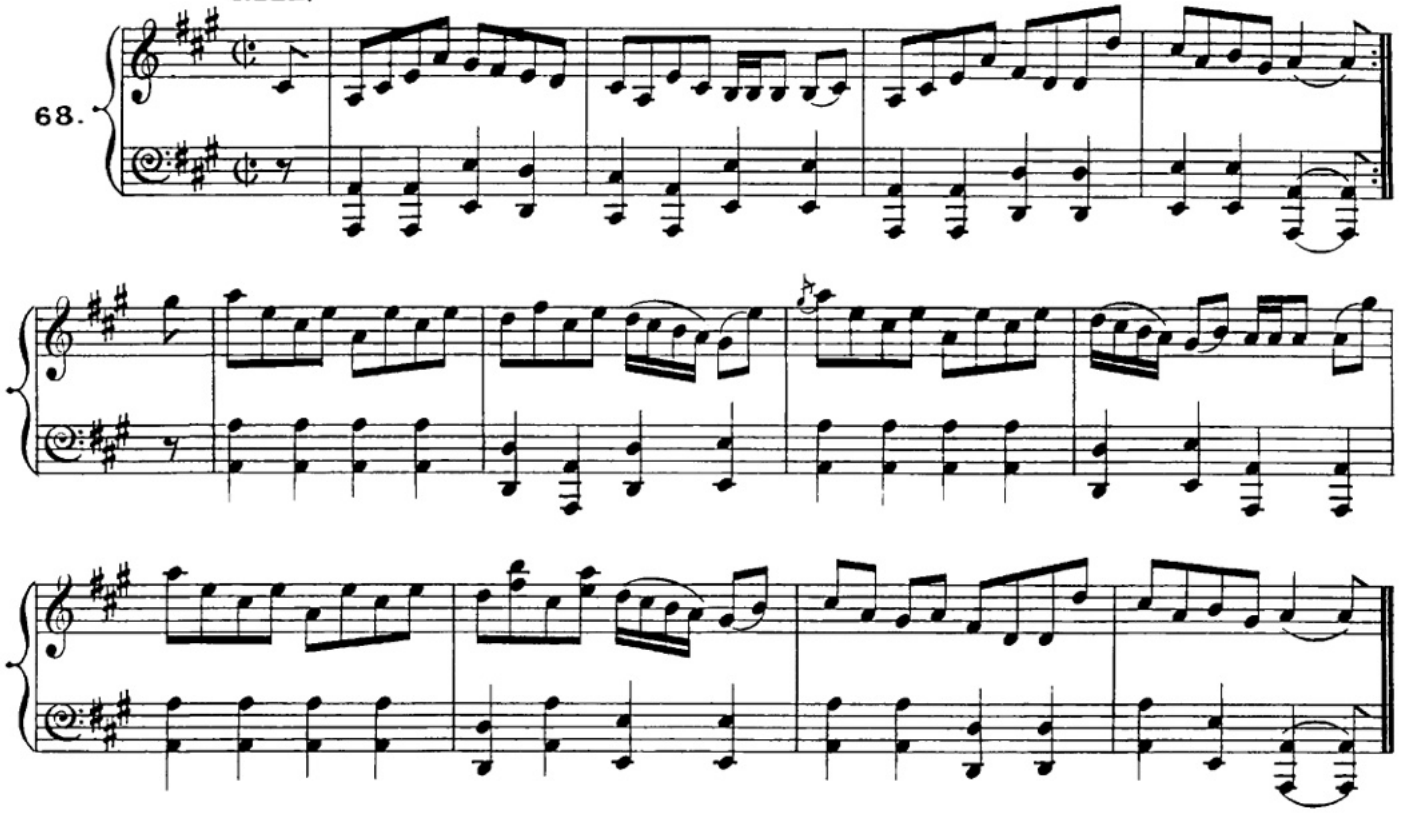
By James Scott Skinner

67.

AIRCHIE SYMON.

(Netherley Postman.)

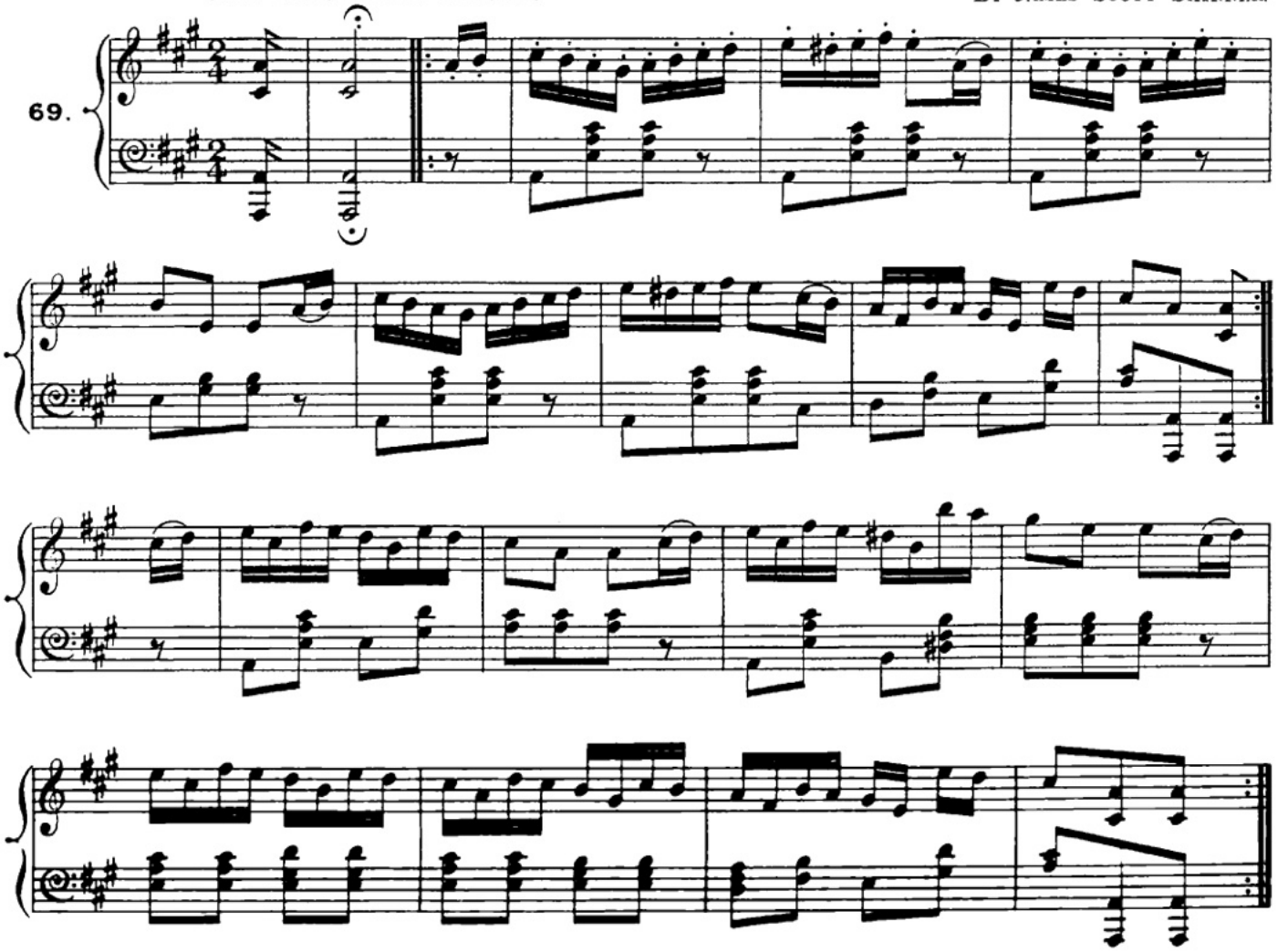
REEL.

By James Scott Skinner.

68.

BONNIE BANCHORY.

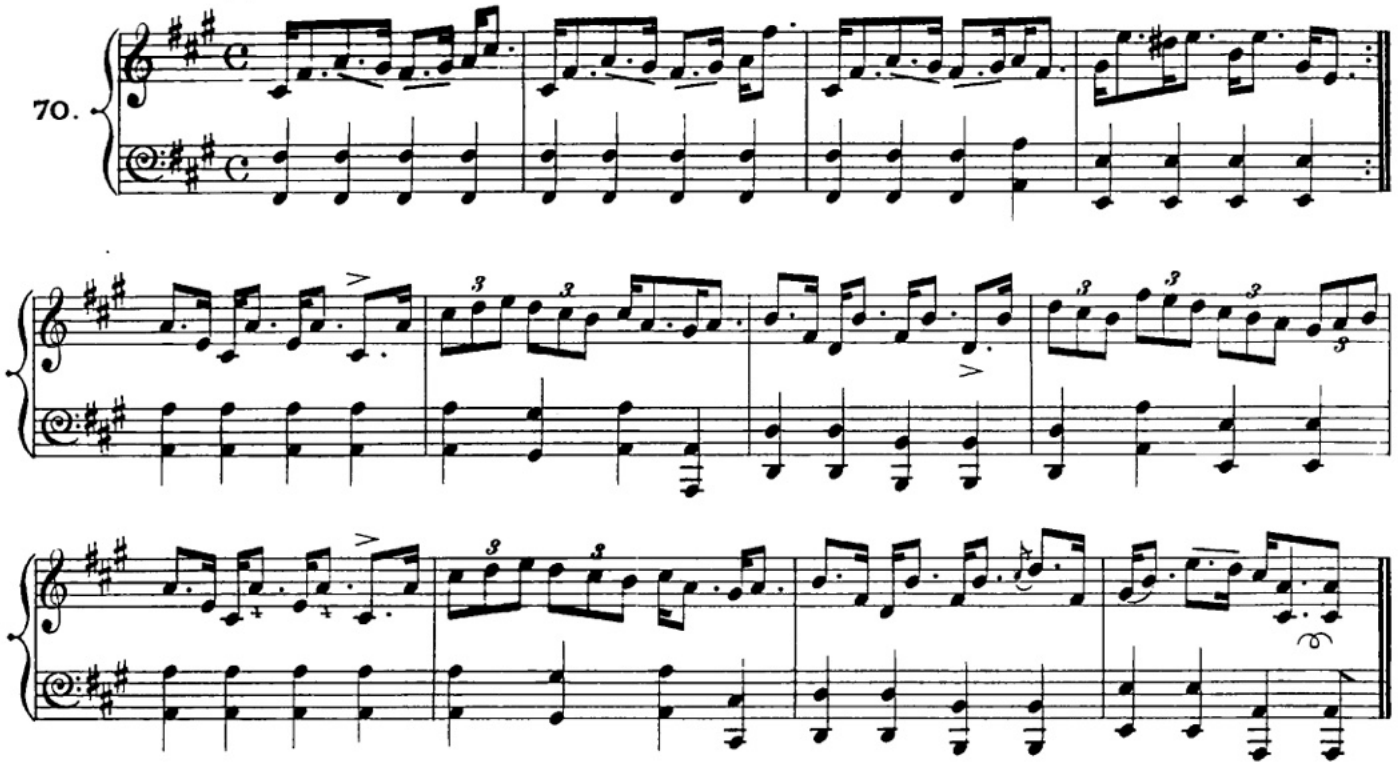
NEW CIRCASSIAN CIRCLE.

By James Scott Skinner.

69.

Mr JAMES TAYLOR.

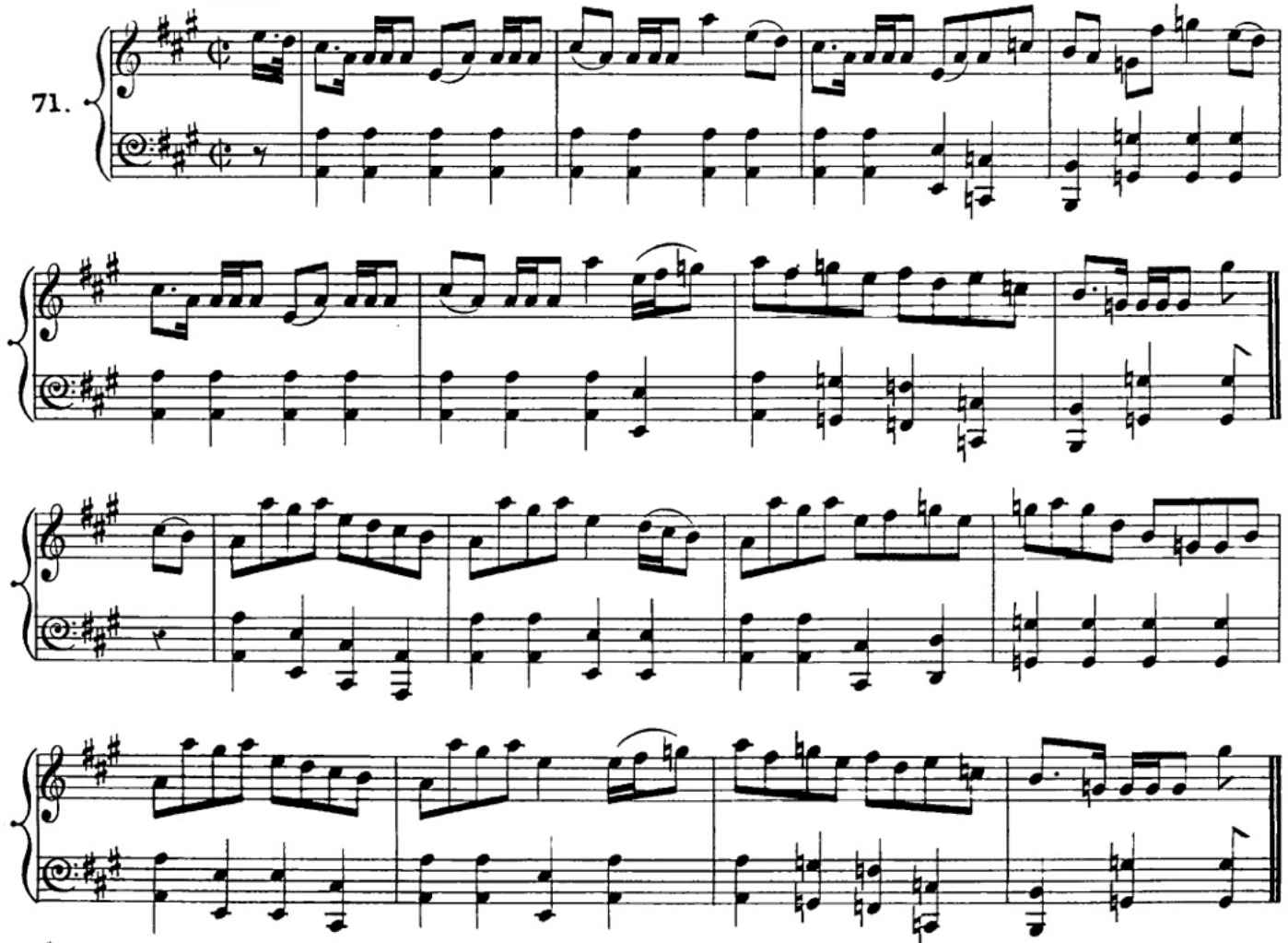
(Schoolhill Aberdeen.)

SOLO STRATHSPEY. By JAMES SCOTT SKINNER.

70.

MASTER ANDREW GRANT.

(Balmoral.)

REEL. By A. F. SKINNER.*

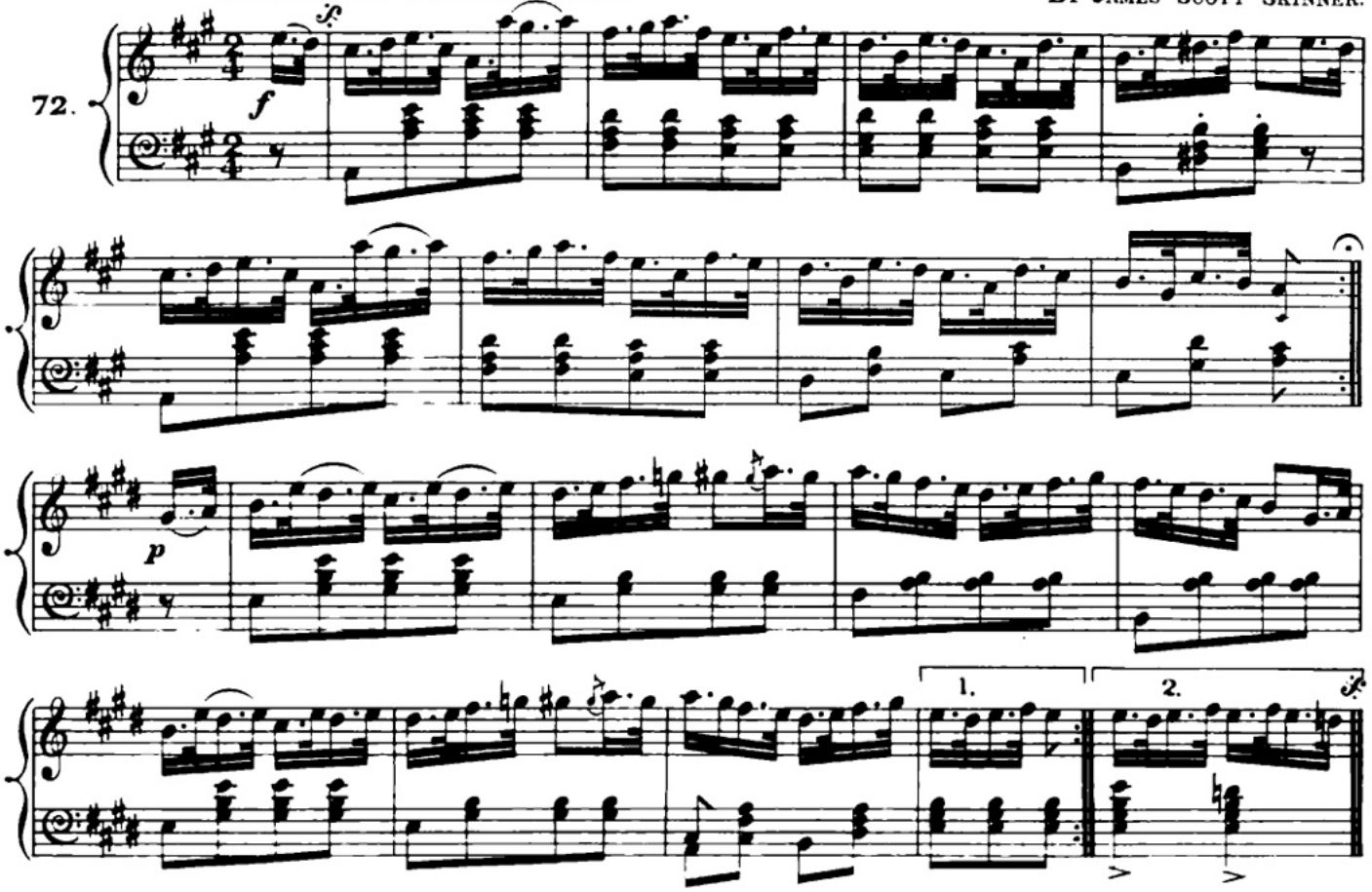
71.

* This Reel was played by him quite extempore at a Ball in Aberdeen in 1856. It follows "The Brig o' Perth."

FRANK'S.

(To Mr F. Sutherland, Elgin.)

HORNPIPE or CONTRE DANSE.

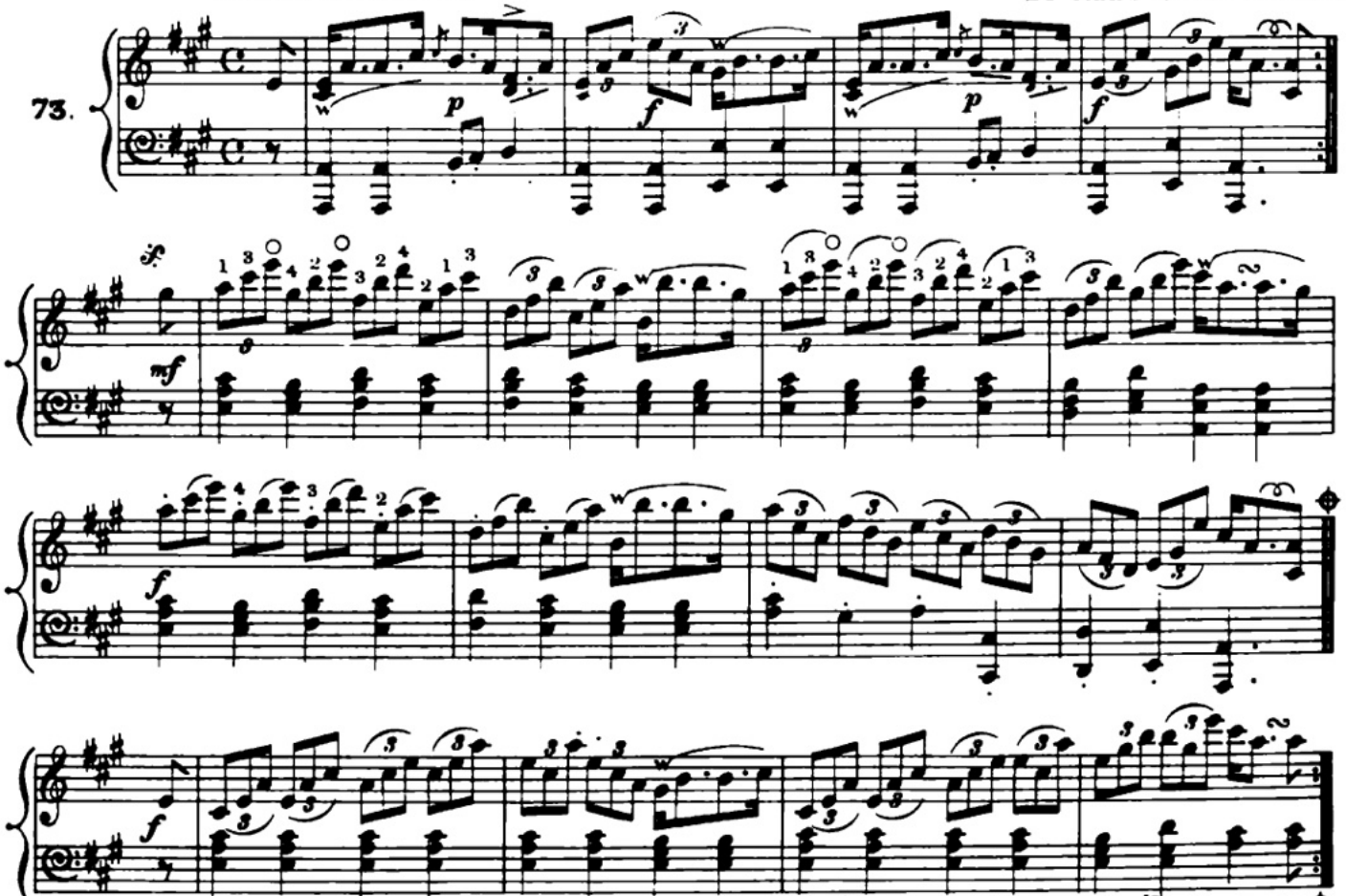
By James Scott Skinner.

72.

J. SCOTT SKINNER'S COMPLIMENTS TO Mr PETER DAVIDSON.

(In the style of Fairbairns Strathspey.) (Inland Revenue.)

SOLO STRATHSPEY.

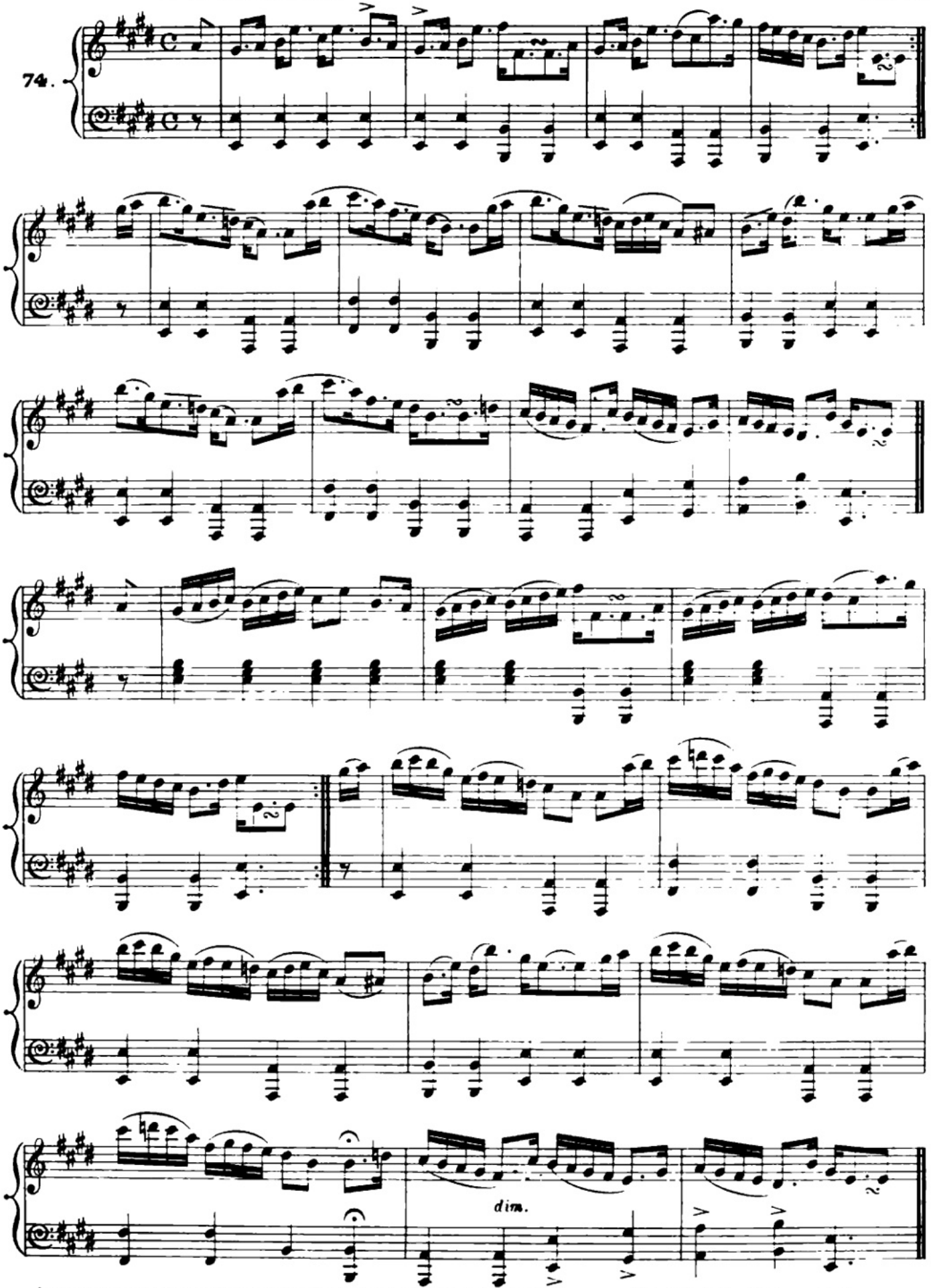
By James Scott Skinner.

73.

The accented up-bow, so powerful in the hand of the famous Neil Gow in his performance of "Athole Brose" (Buckingham House,) has been carefully considered, and the *arrow* is introduced in explanation of that difficult peculiarity of Strathspey playing.

go to 𝄋 *and play to* 𝄌 *then D.C.*

CARMICHAEL'S FANCY.

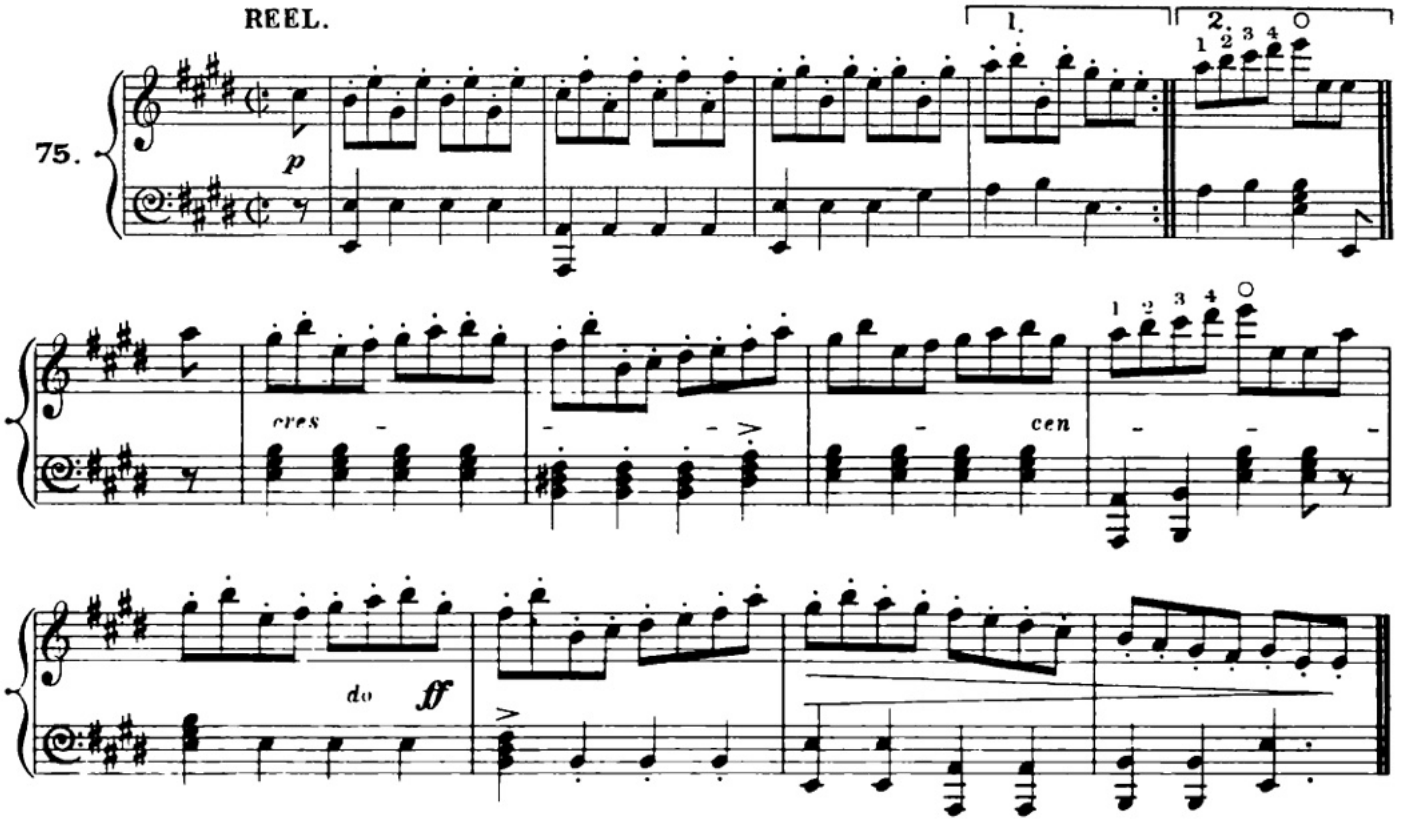
SOLO STRATHSPEY.

By James Scott Skinner.

In accompanying the Violin, it will be more effective for Pianists *merely to give the harmony,* as it is difficult for both to accent alike.

CHARLIE HARDIE.

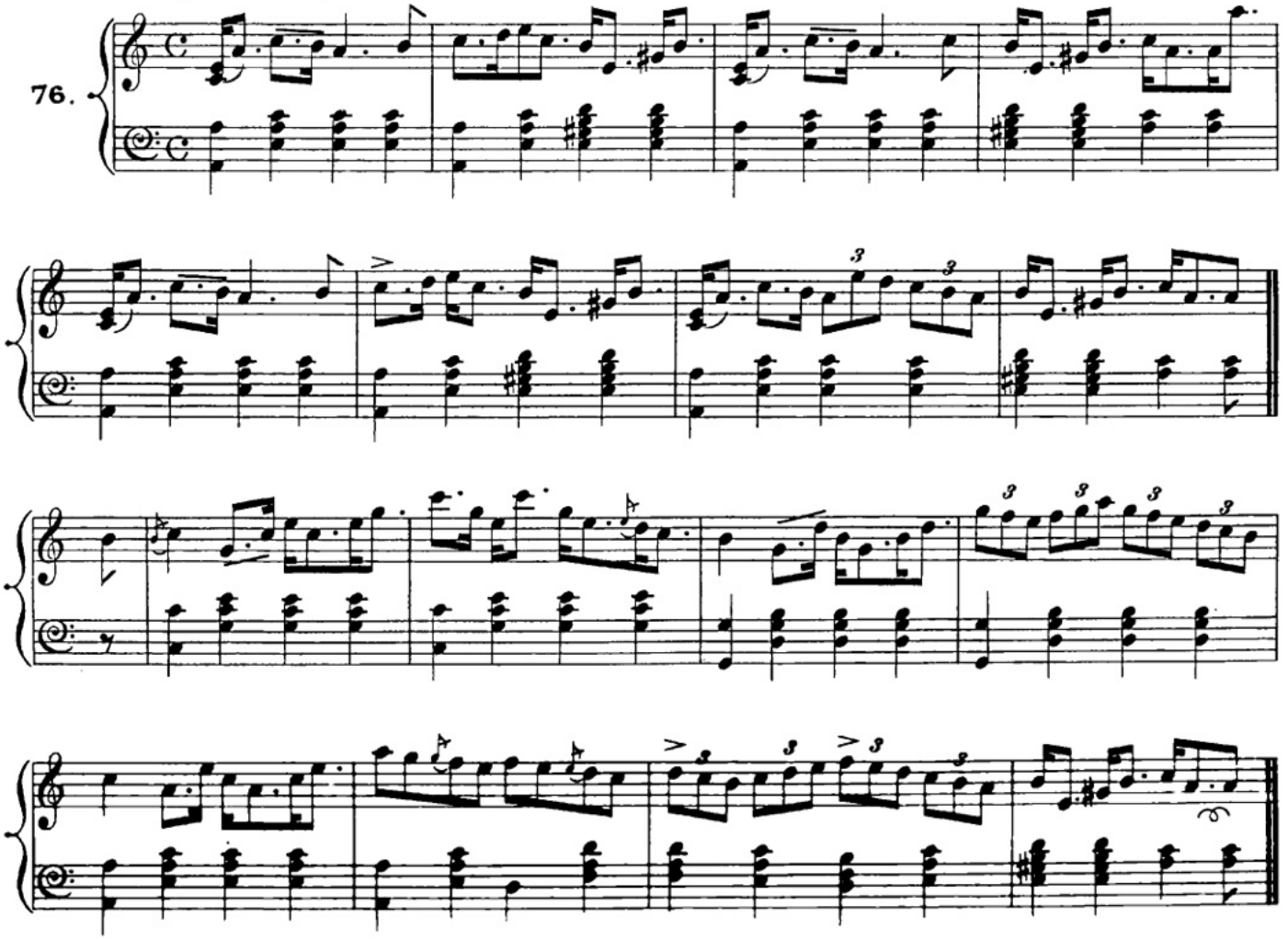
(Violinist Methlick.)

By James Scott Skinner.

REEL.

MISS FARQUHARSON.

(of Haughton.)

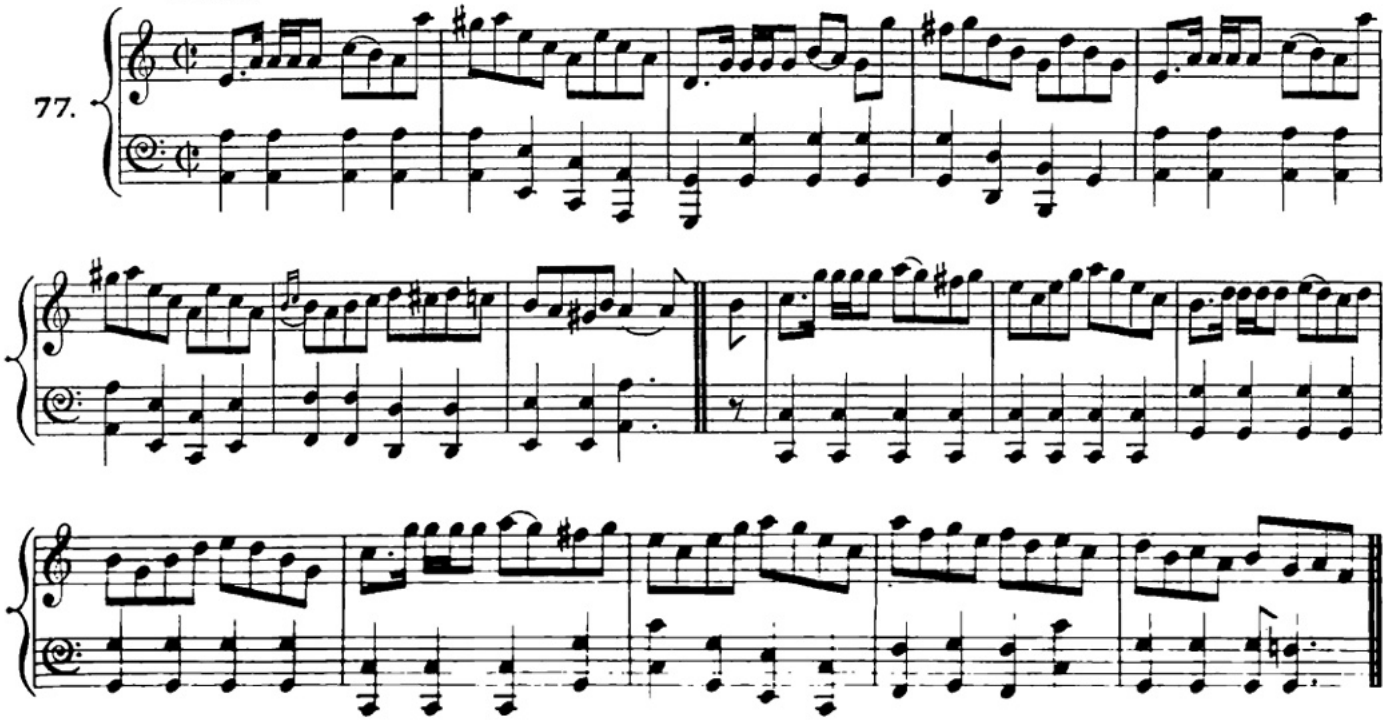
STRATHSPEY.

By James Scott Skinner.

Mr JOHN BROWN.

(Balmoral.)

REEL.

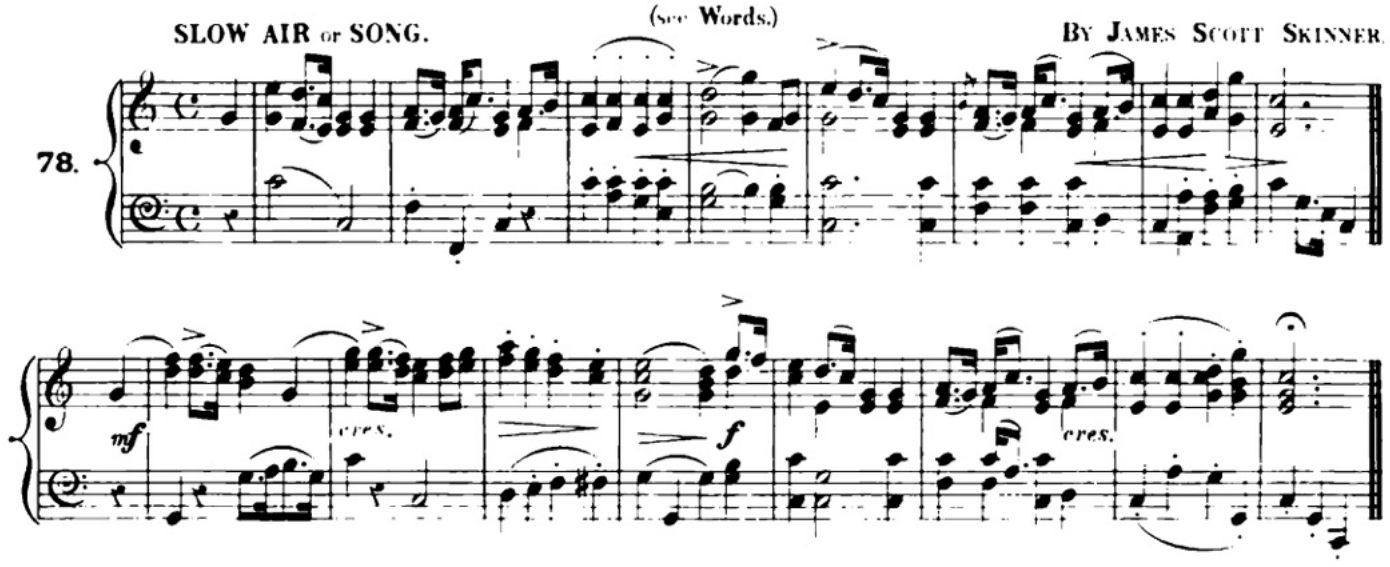
By James Scott Skinner.

77.

THE MUSIC O' SPEY.*

(see Words.)

SLOW AIR or SONG.

By James Scott Skinner.

78.

1st

I sing o' the Spey, the bonnie, bonnie Spey,
Whar the primrose grows so early,
An' ilka mile o' the bonnie Hielan stream
Can shew you some rare fairlie.

2nd

O dearly I lo'e the grand auld Spey,
And its music aye sae cheerie,
Whan I hear the soun' o' my ain dear stream;
I ne'er feel dow nor weary.

3rd

The voice of the sea on a storm-lashed shore,
Is waesome to me and eerie;
And the sough o' the winds on Lochnagar
To me is ever drearie.

4th

But the music o' Spey is grand to me,
Whan the shades o' nicht are fa'in;
I cou'd listen and listen the lee lang nicht,
And never wish for dawin'.

5th

In summer its lispin', ripplin' notes
Is a sang to me enchantin',–
The music o' luve o' friendship o' truth,
In which there is naething wantin'.

6th

Sing on! sing on! my braw Hielan' stream,
The stream I lo'e sae dearly,
And a' the fouks on its bonnie green banks,
Shall share my love sincerely.

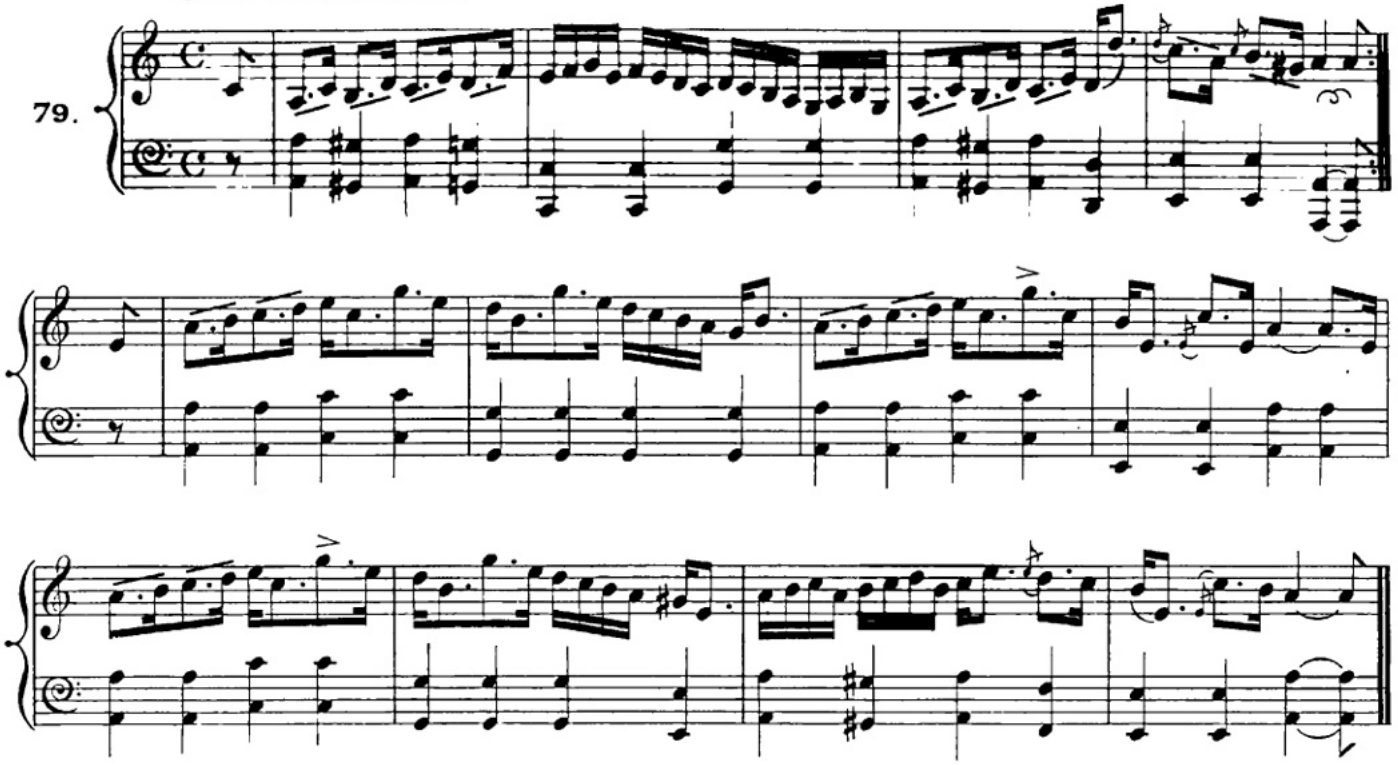
*When Sung transpose into A Major.

A. F. IRVINE ESQ.

(Drum.)

SOLO STRATHSPEY.

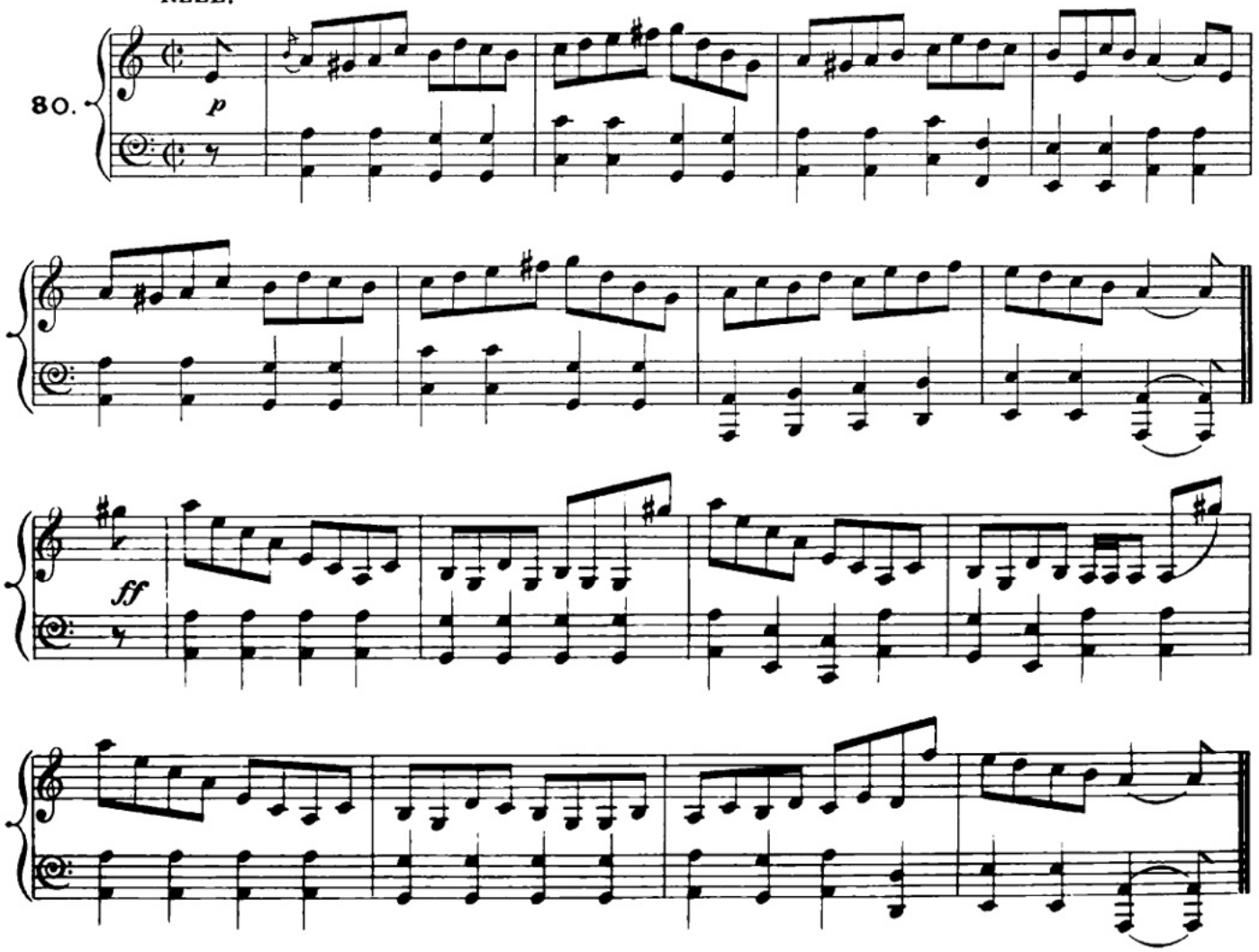
By James Scott Skinner.

79.

CAPTAIN MENZIES.

(Carr Bridge.)

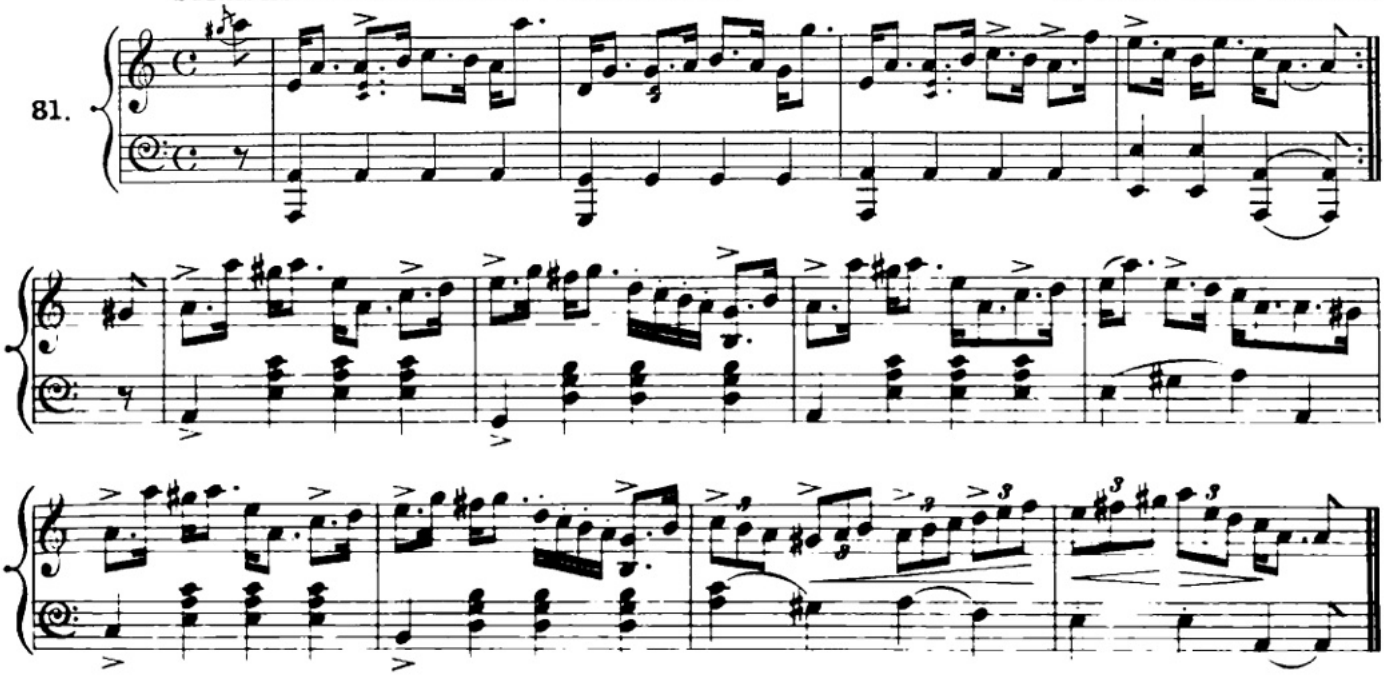
REEL.

By James Scott Skinner.

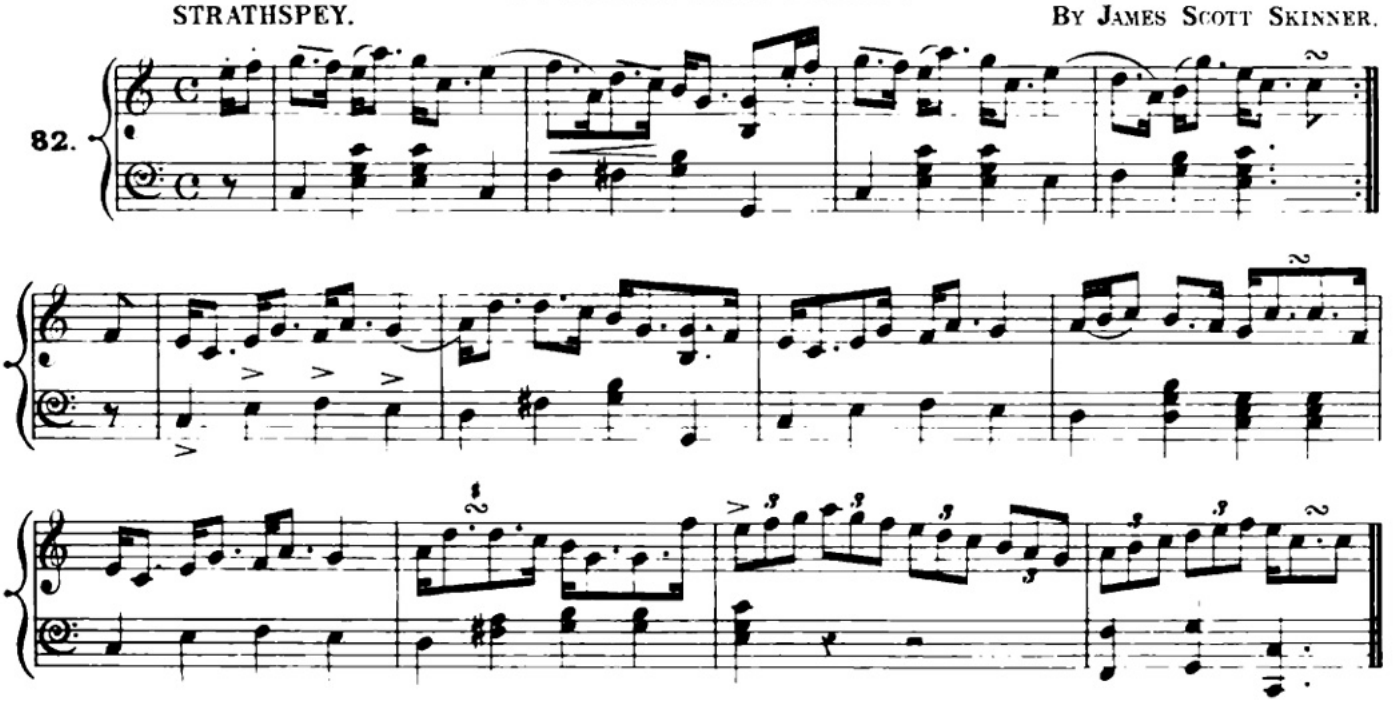
80.

CARRON.

(To the late W. Grant. Esq. of Elchies and Carron.)

STRATHSPEY or HIGHLAND SCHOTTISCHE. By James Scott Skinner.

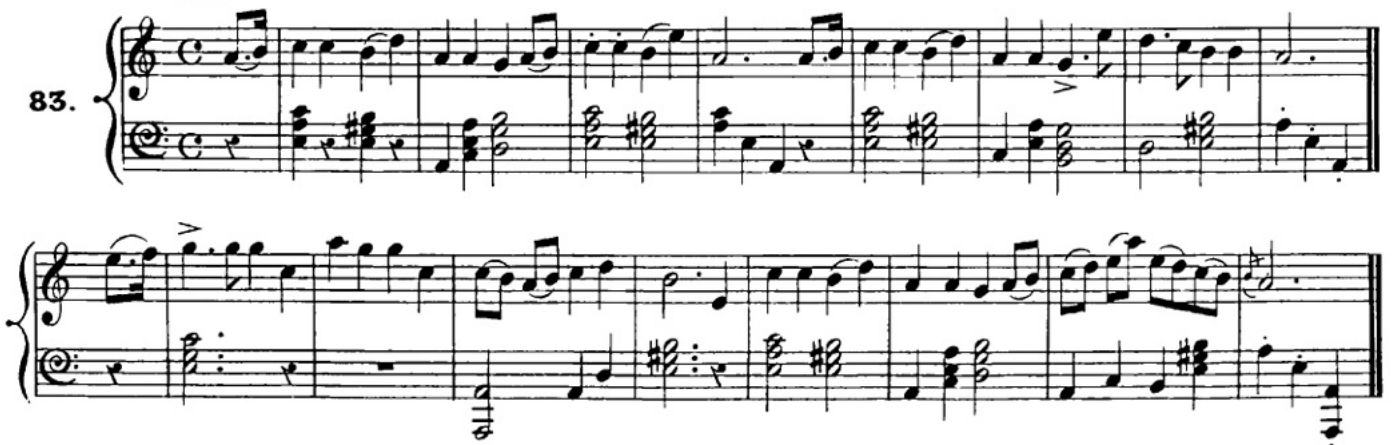
81.

DOCHGARROCH LODGE.

STRATHSPEY. By James Scott Skinner.

82.

GEANIES' LAMENT.

(Fearn Ross.)

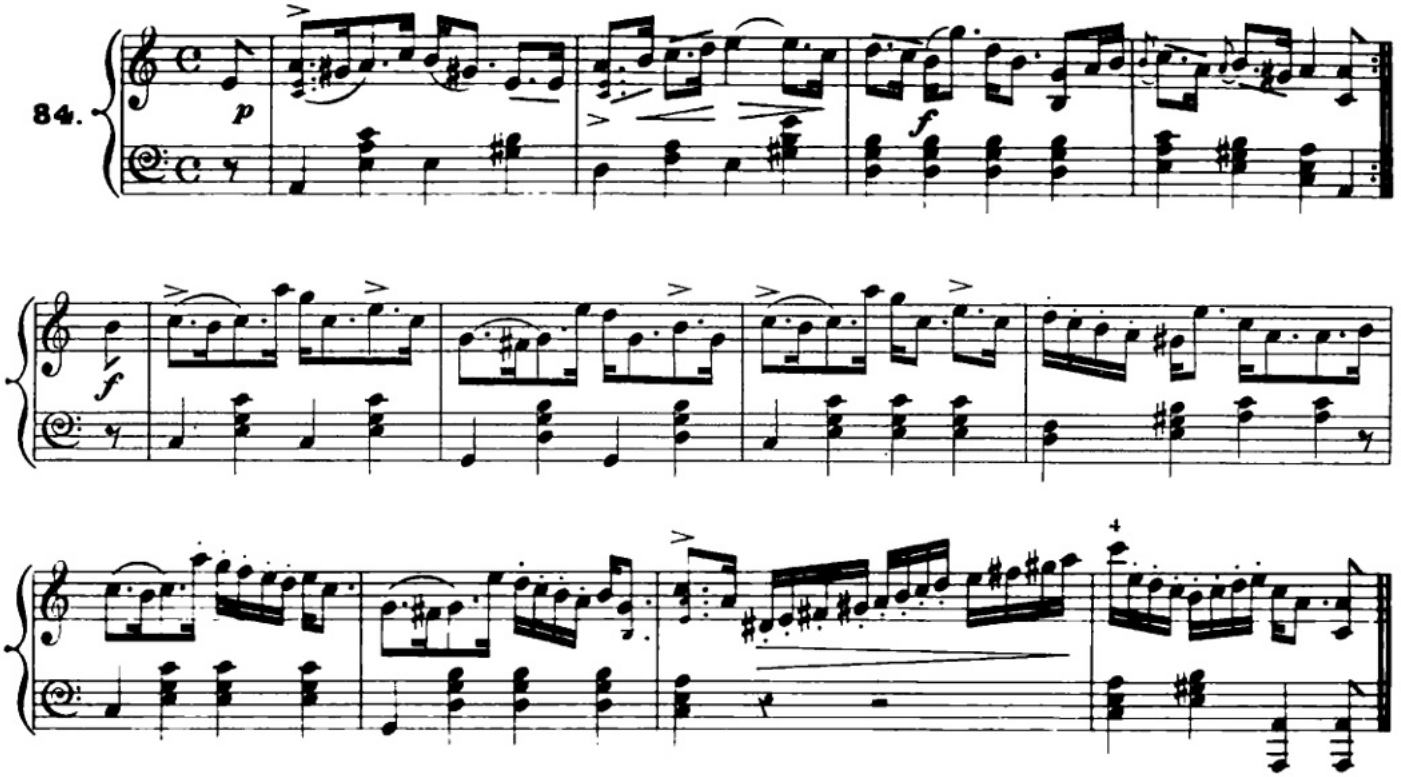
AIR. By James Scott Skinner.

83.

MISS LIZZIE LEITH.*

(Nairn.)

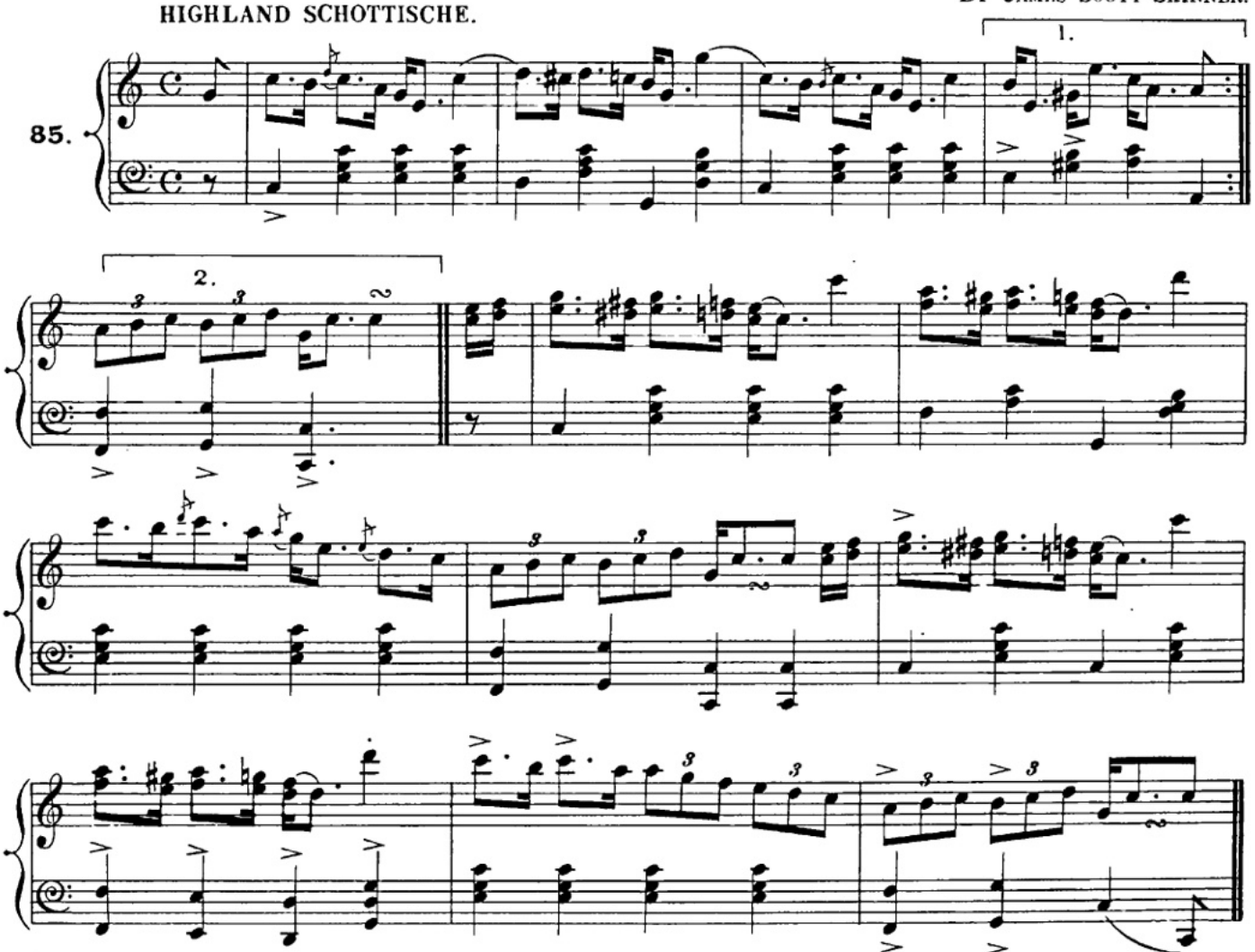
SOLO STRATHSPEY.

By James Scott Skinner.

84.

Mr GIBSON.

HIGHLAND SCHOTTISCHE.

By James Scott Skinner.

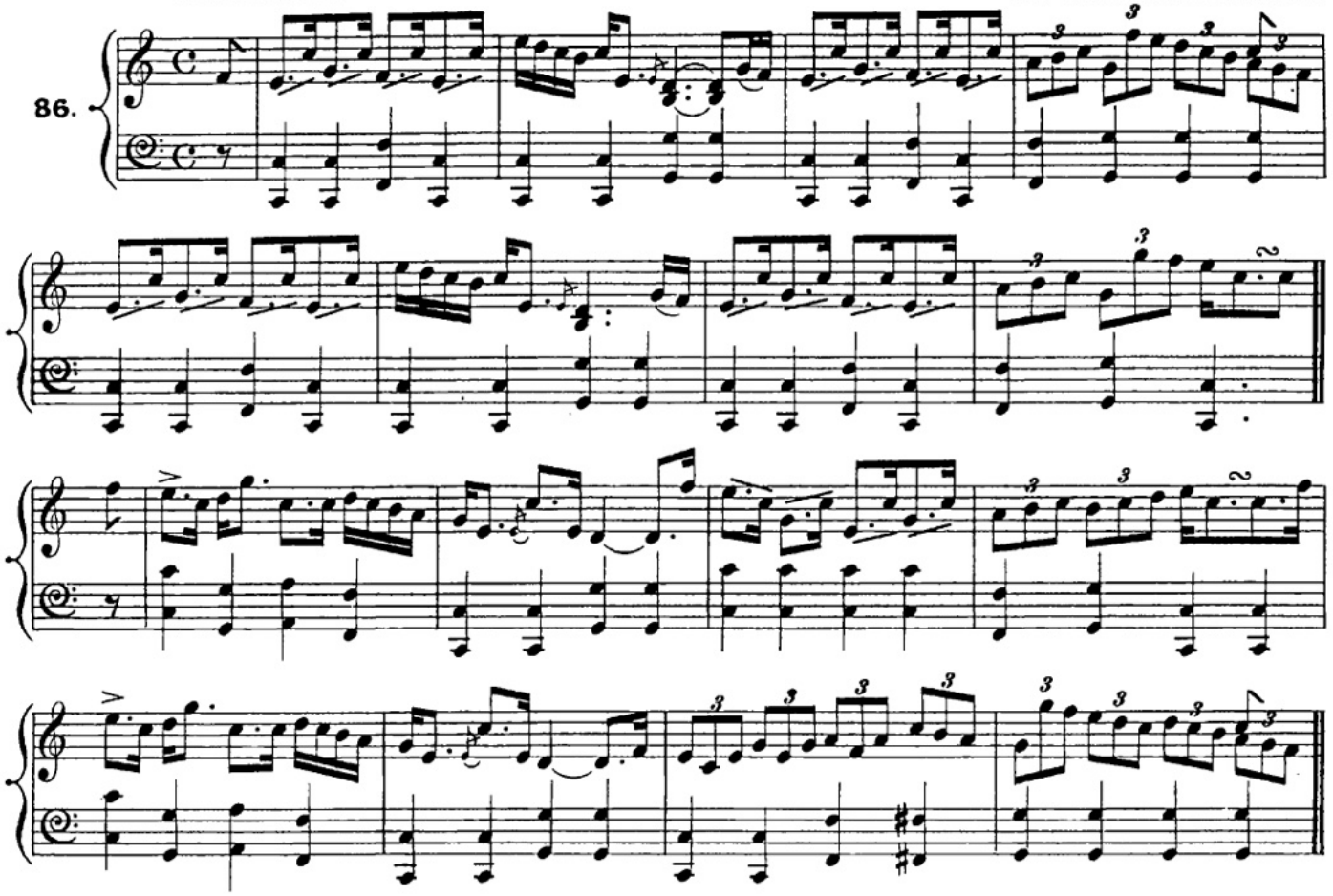
85.

* An excellent Pianiste.

COLONEL FORBES C. B.

(Inverernan.)

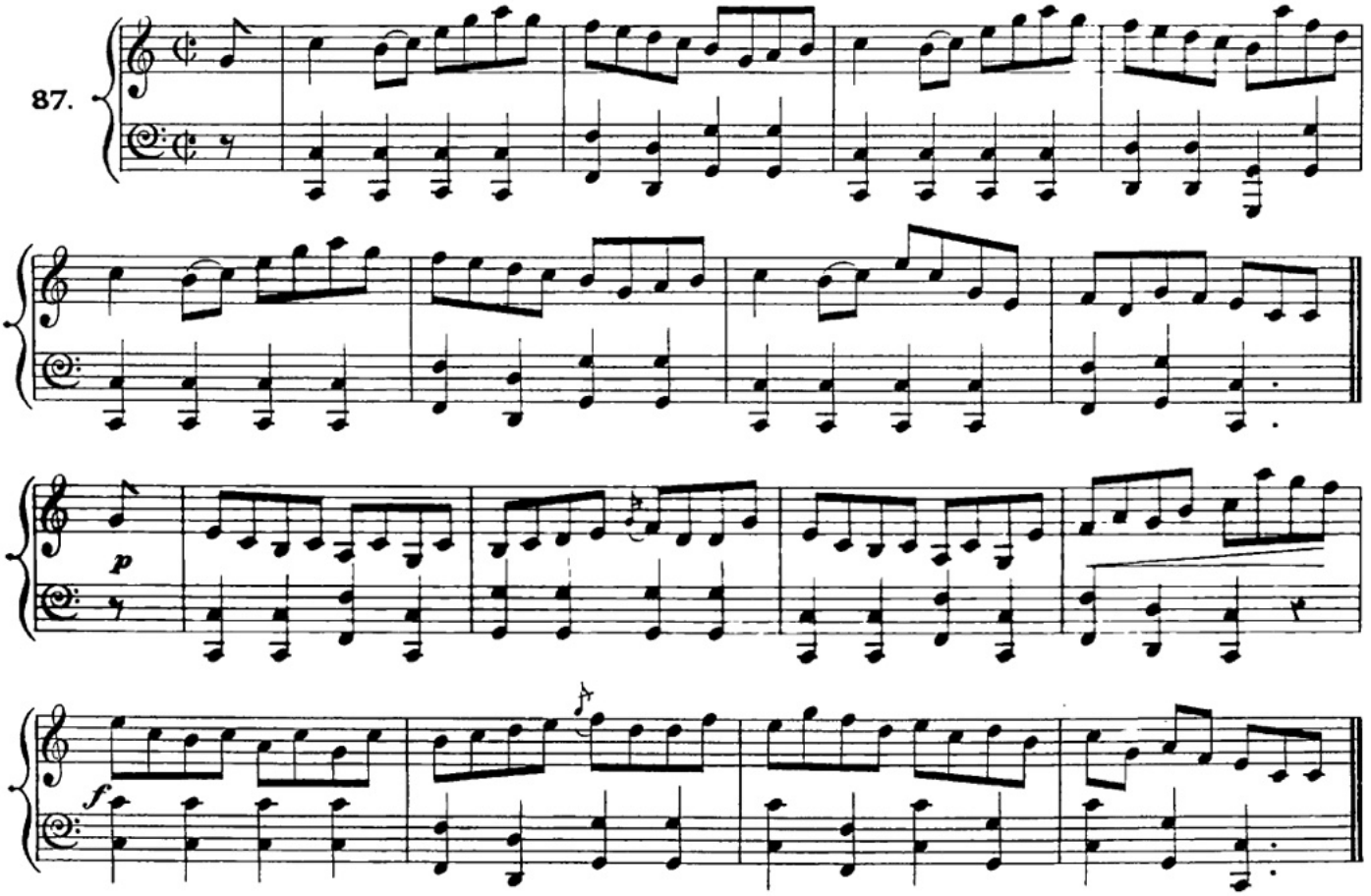
STRATHSPEY.

By James Scott Skinner.

86.

BLACK JOCK O' SKELLATER.

REEL.

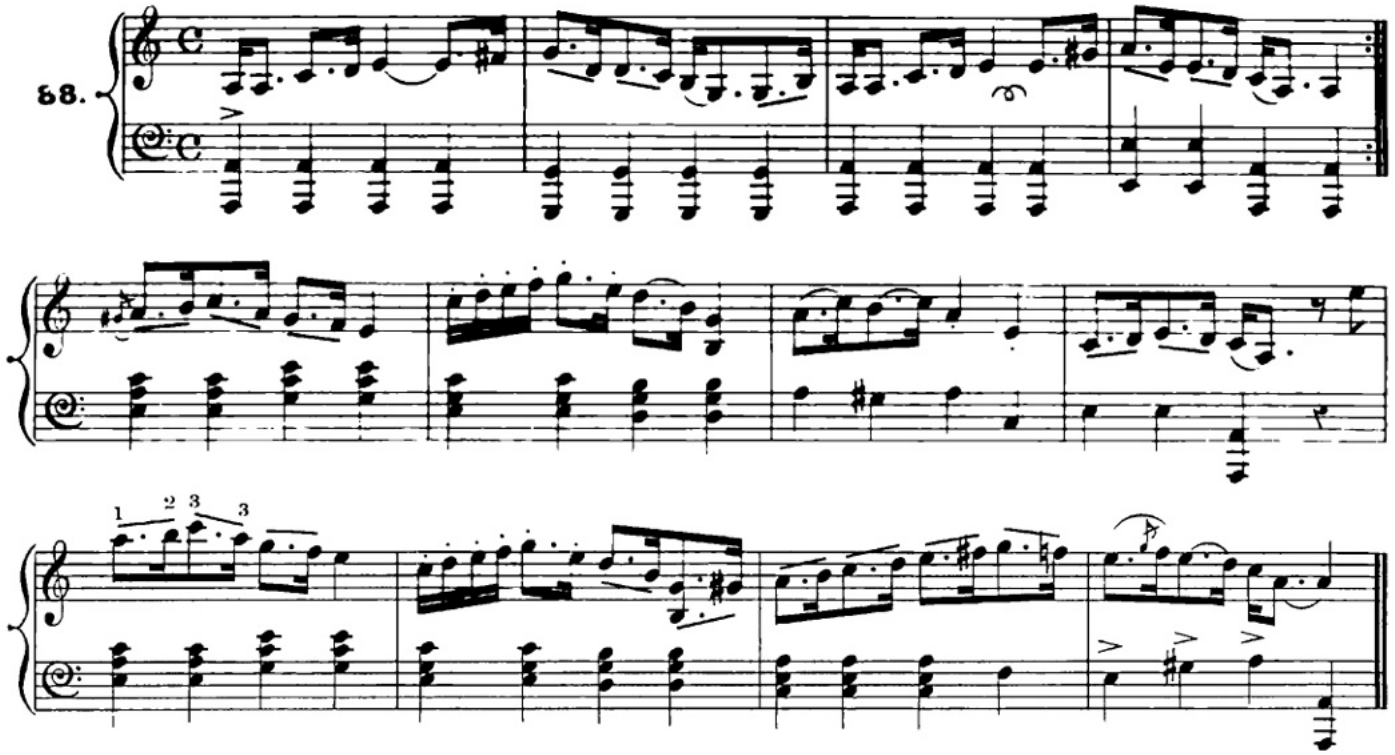
By James Scott Skinner.

87.

MY BOY TAMMIE.

(Parody.)

STRATHSPEY.

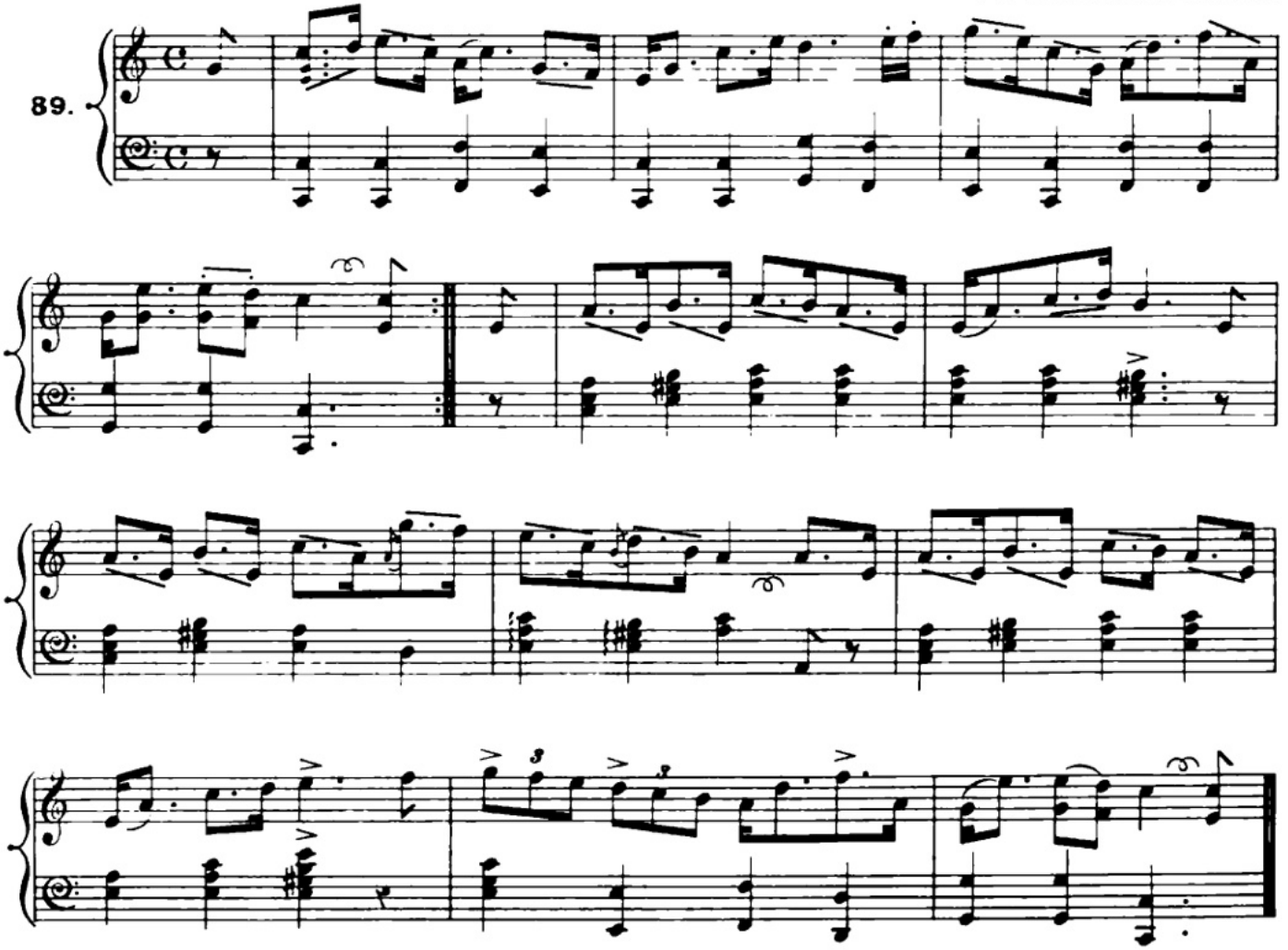
By James Scott Skinner.

88.

BONNIE CHARLIE.

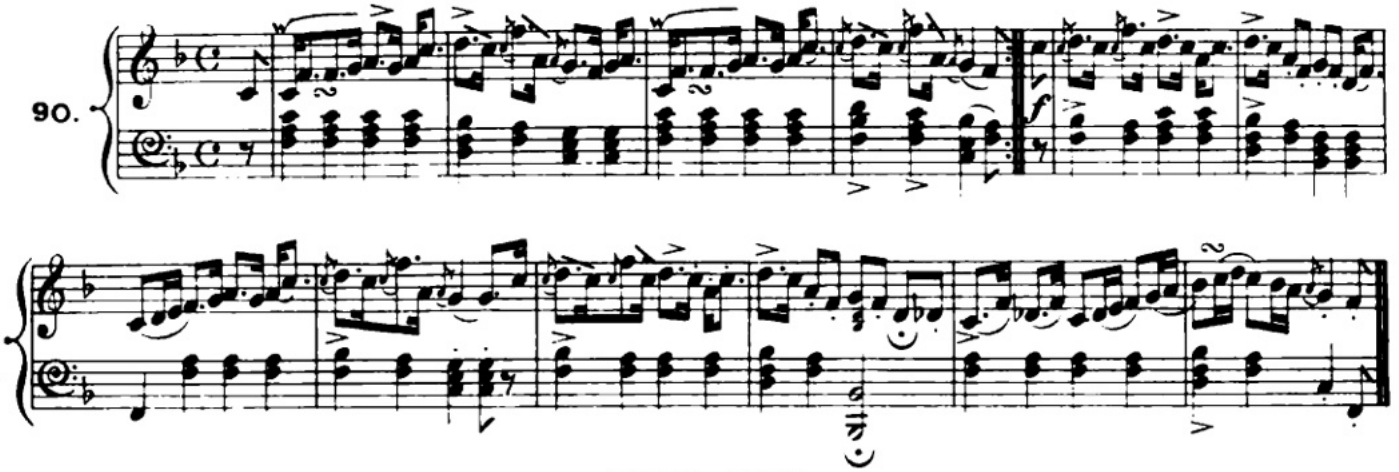
(Parody.)

STRATHSPEY.

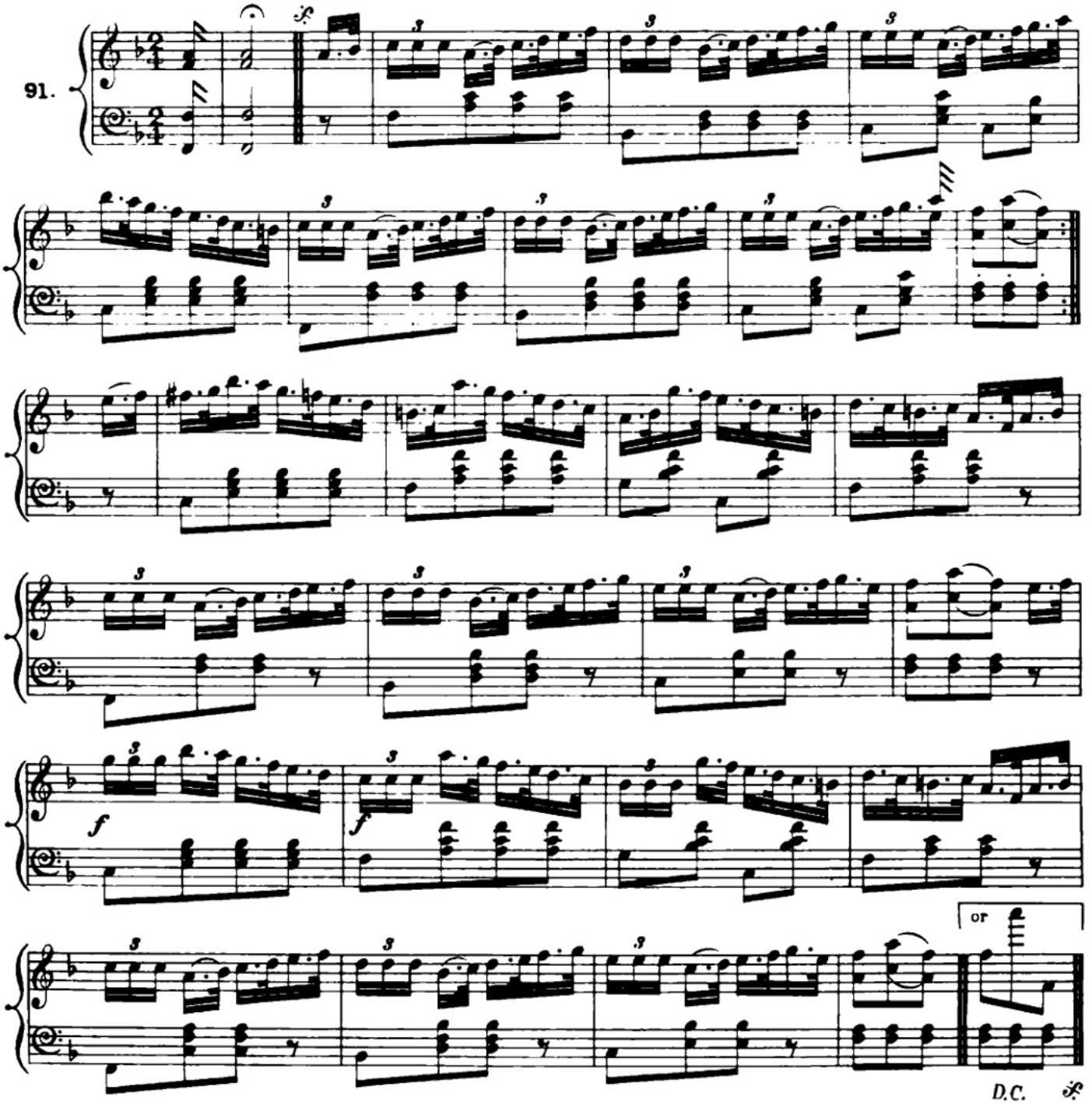
By James Scott Skinner.

89.

MISS SUTHERLAND GUNN.

SOLO STRATHSPEY. (Elgin.) BY JAMES SCOTT SKINNER.

90.

FIRE AWAY.

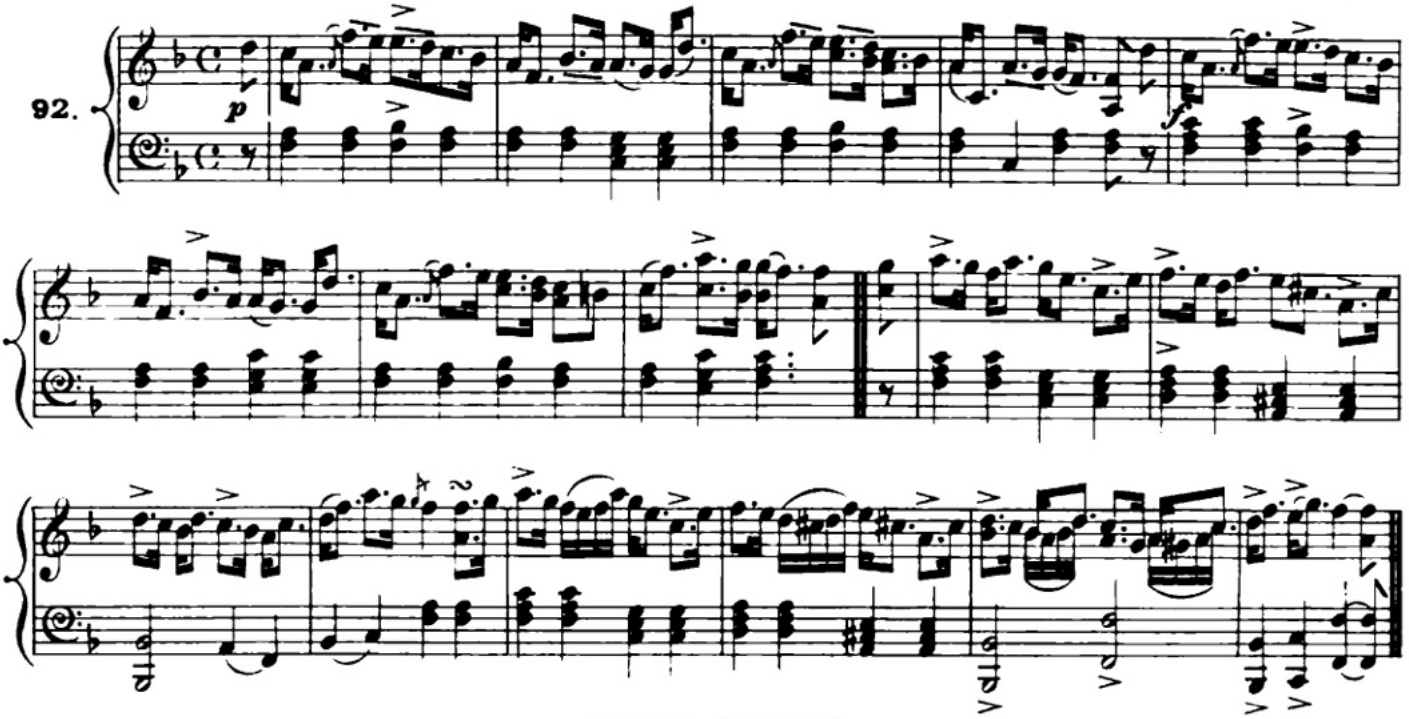
HORNPIPE. (To Mr John Munro, Benrinnes.) BY JAMES SCOTT SKINNER.

91.

Mrs MACMILLAN.

(Woodfield, Inverness.)

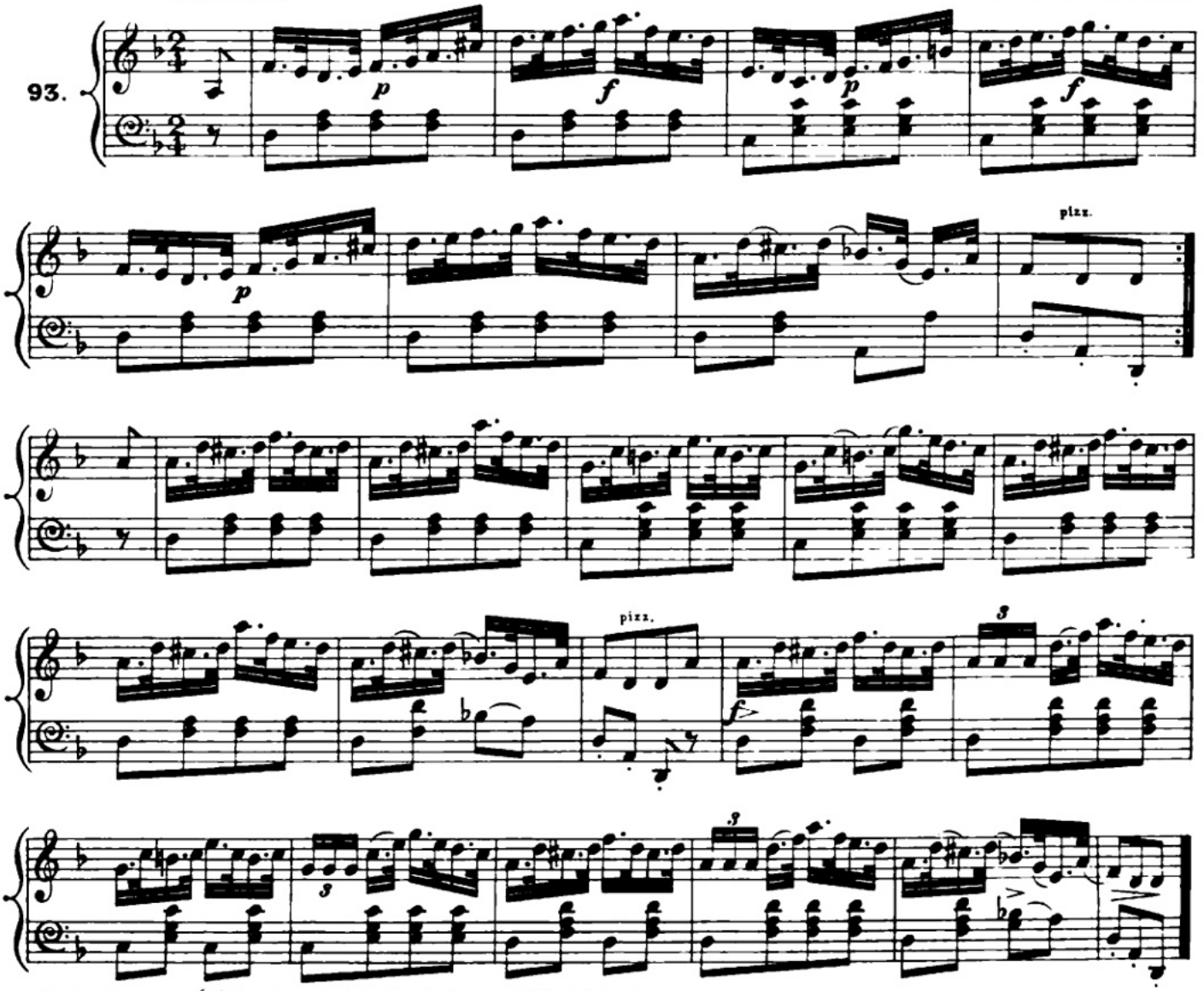
SOLO STRATHSPEY.

By James Scott Skinner.

92.

ANNIE ALLAN.

HORNPIPE.

By James Scott Skinner.

93.

The last two notes (D's) in each end of strain, pizzicato on Violin left hand.

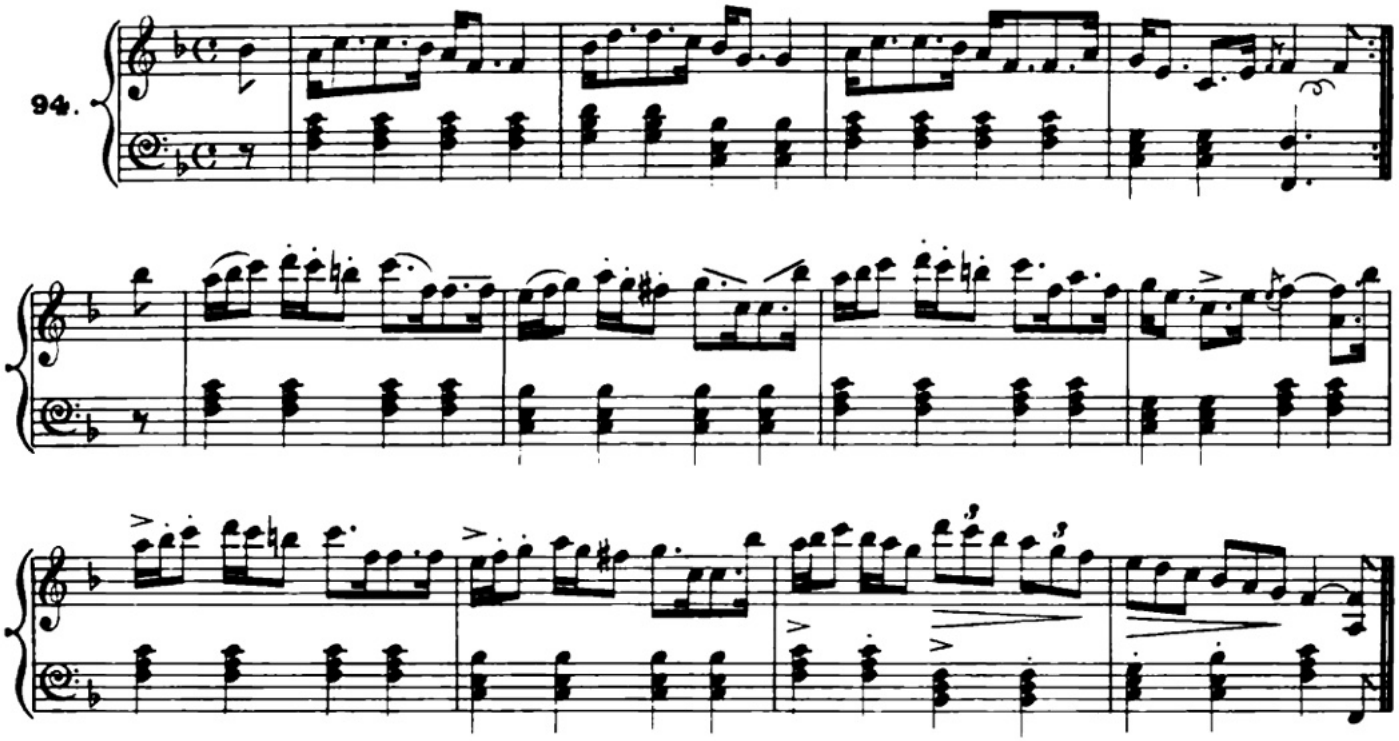
JEANIE'S DOLL IS DRESSED AGAIN.

(To Jeanie Munro.)

(see Words.)

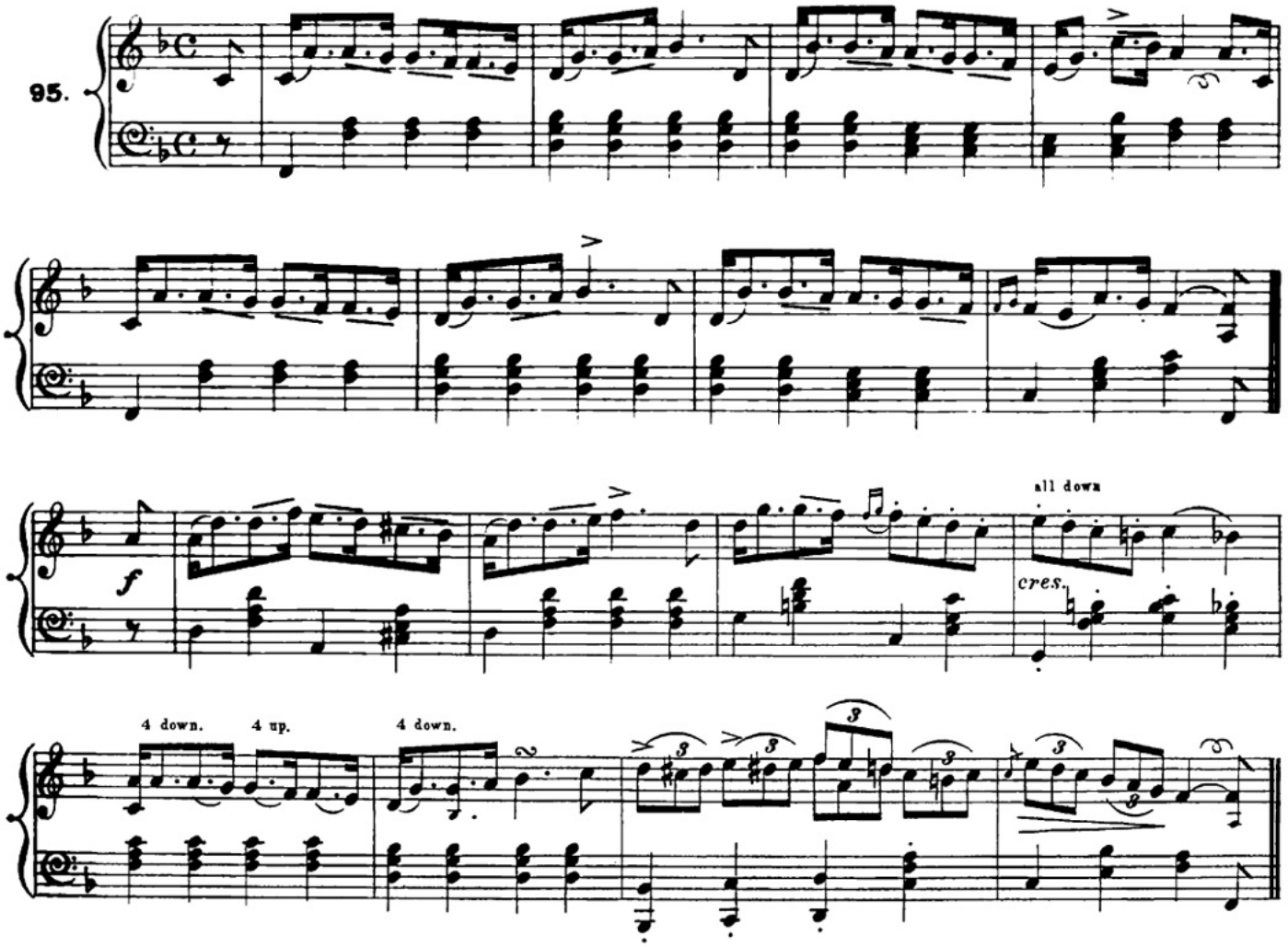
SCHOTTISCHE or LULLABY.

BY JAMES SCOTT SKINNER.

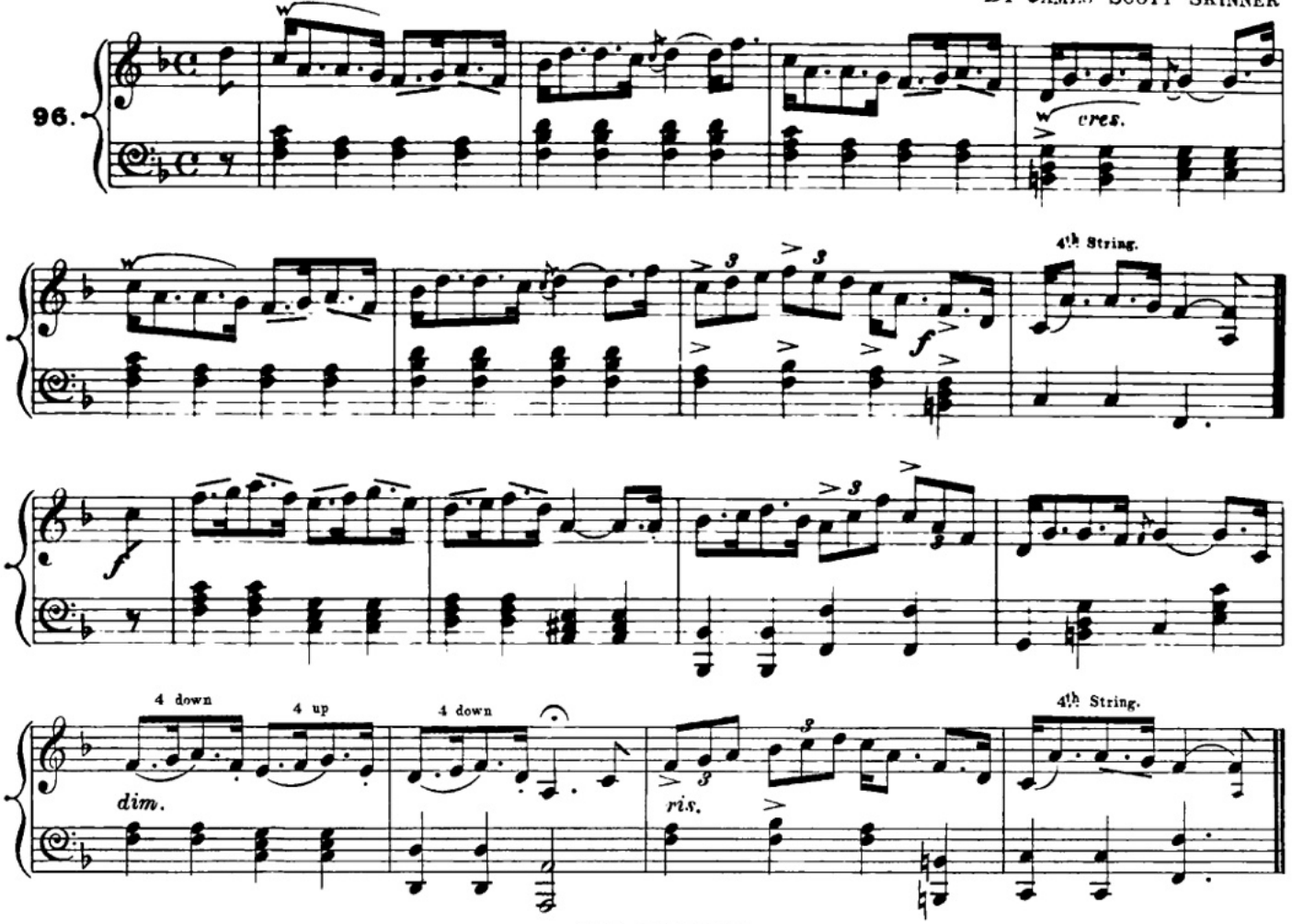
94.

ELLON CASTLE.

SOLO STRATHSPEY.

BY JAMES SCOTT SKINNER.

95.

Mr A. G. WILKEN'S FAVOURITE.

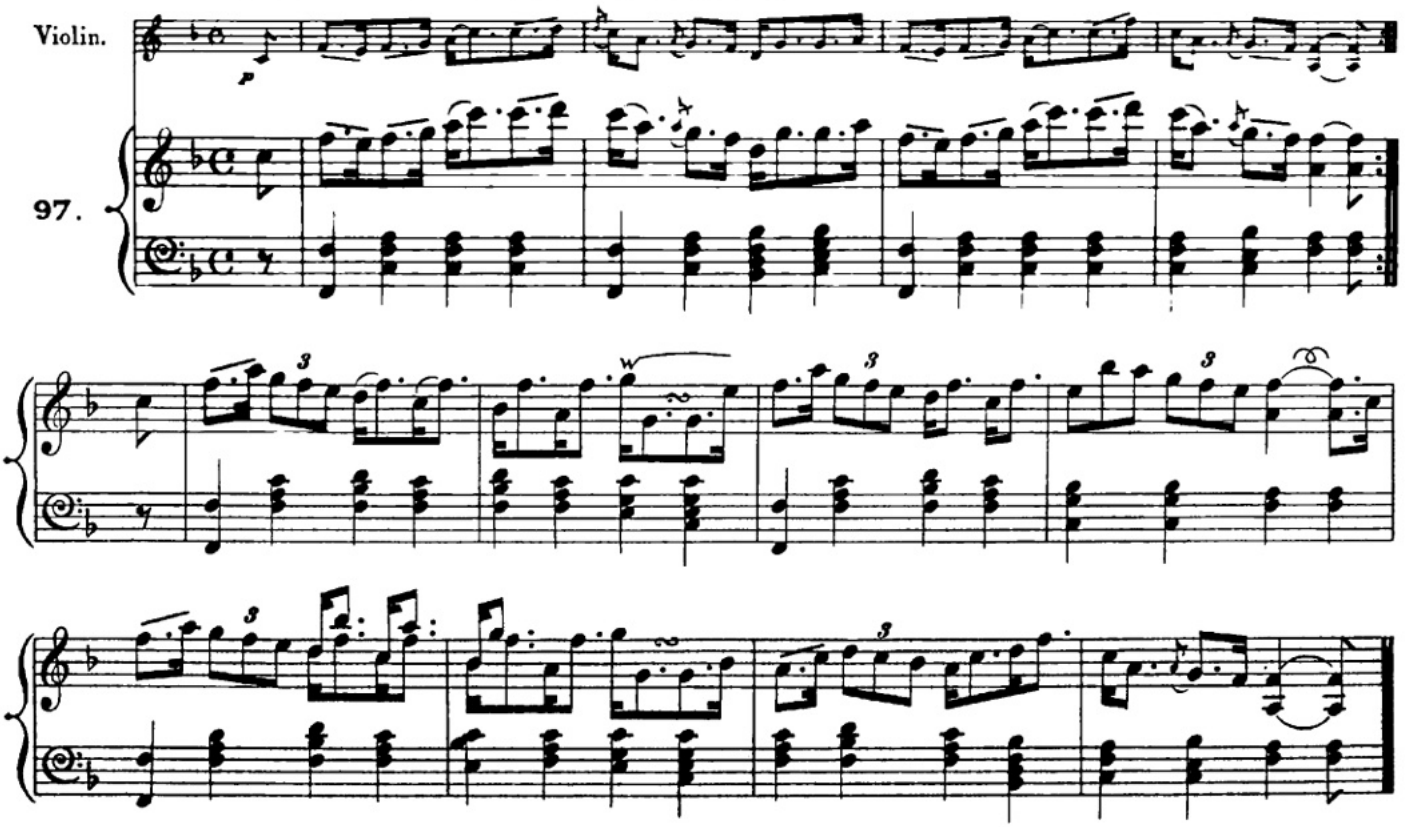
SOLO STRATHSPEY. (Amateur Violinist Ellon.) By James Scott Skinner

96.

Mrs CHREE.

(Schoolhouse, Keig.)

HIGHLAND SCHOTTISCHE or STRATHSPEY. By James Scott Skinner

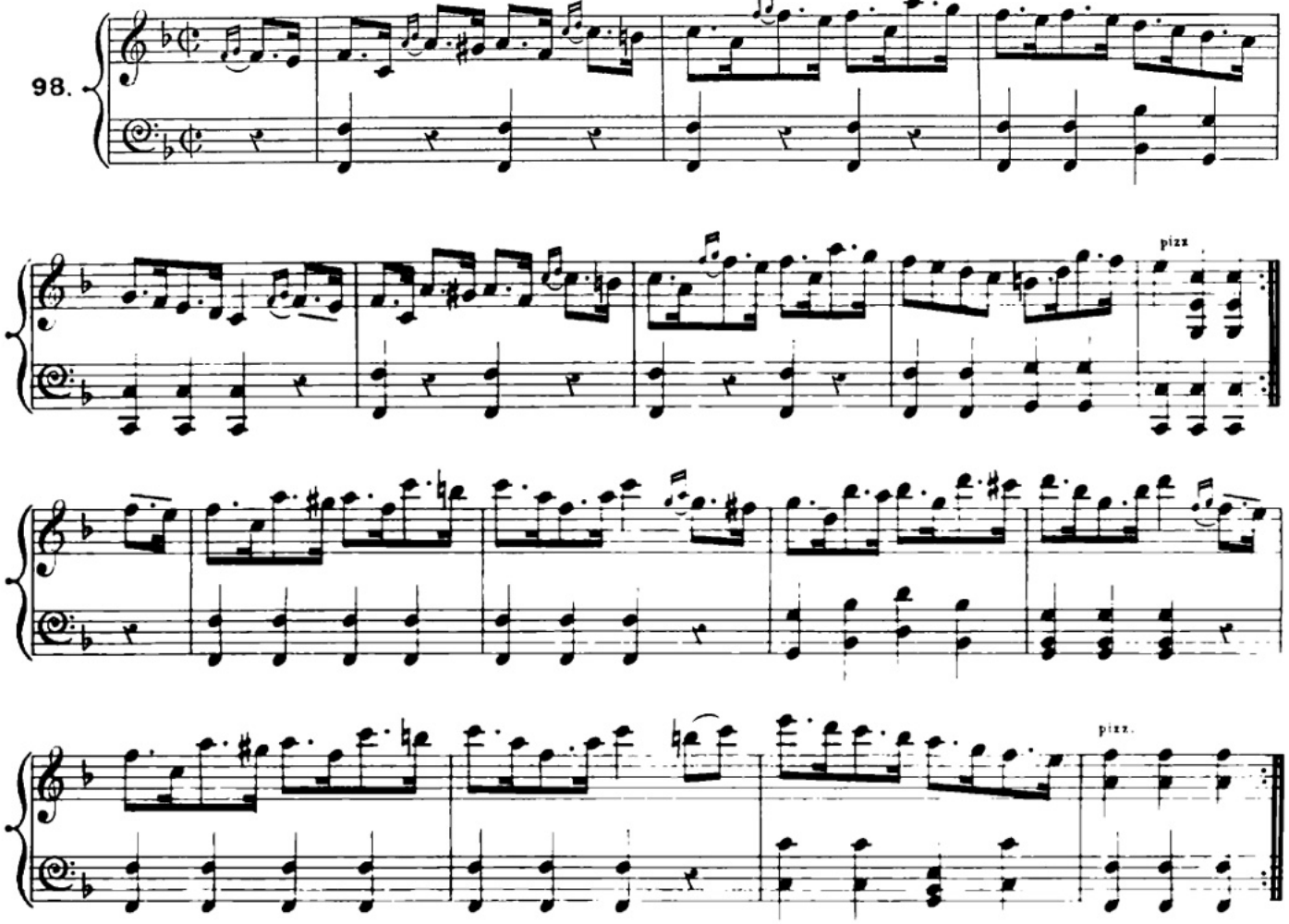
Violin.

97.

Mrs BENTON OF AIRLIE.

(Keig)

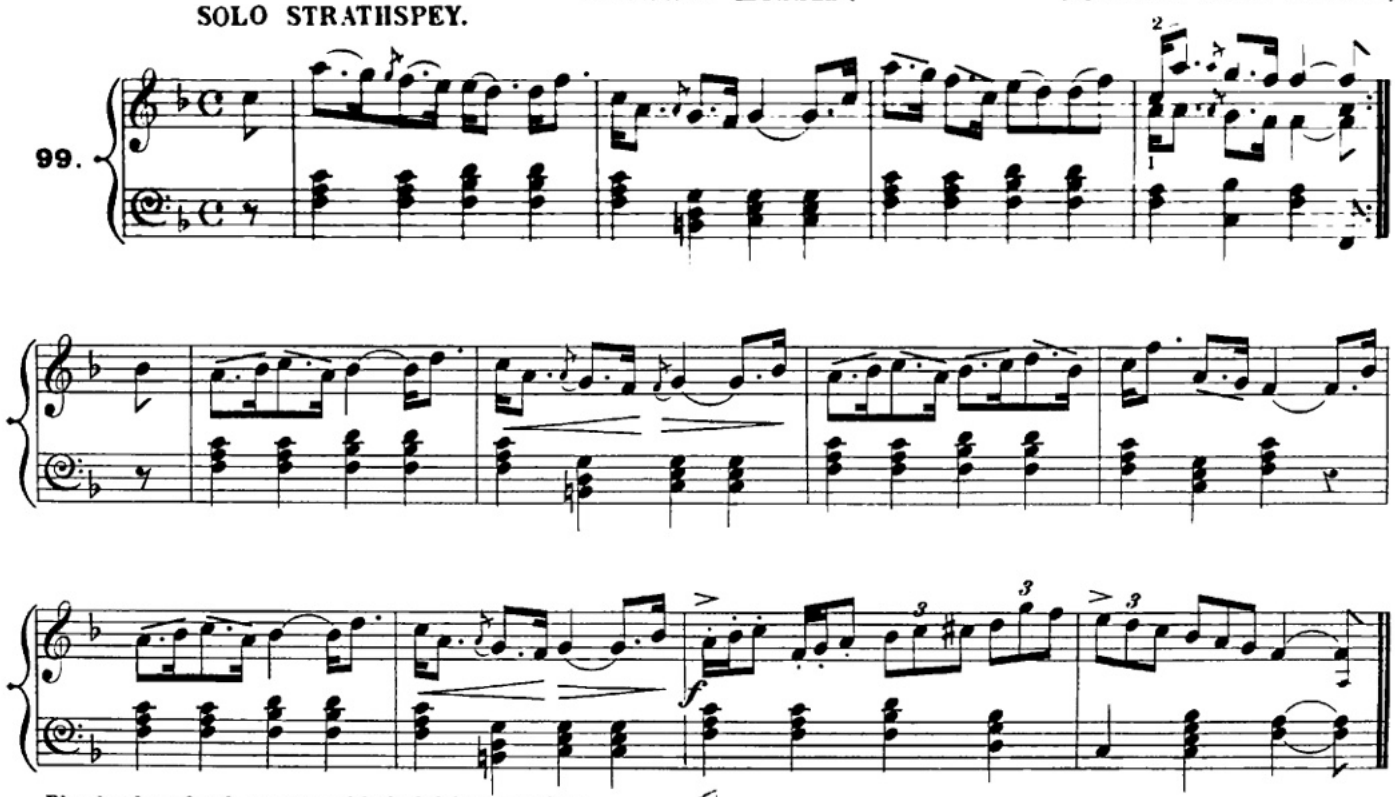
HORNPIPE.

By James Scott Skinner.

98.

BONNIE LOSSIE.

SOLO STRATHSPEY.

By James Scott Skinner.

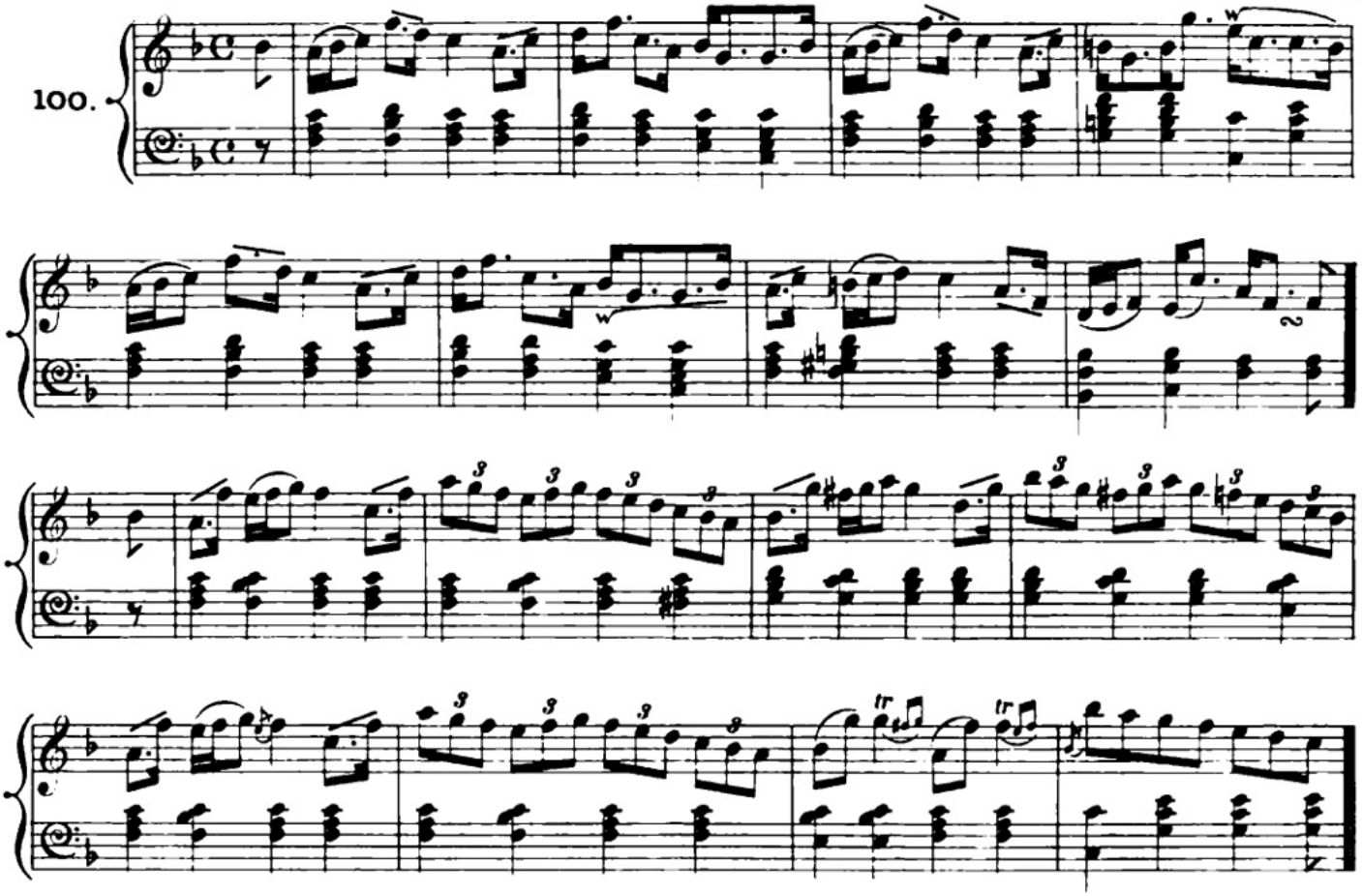
99.

Play last bar of each measure with the left hand, pizzicato.

Dr KEITH.

(M. D. Aberdeen)

STRATHSPEY.

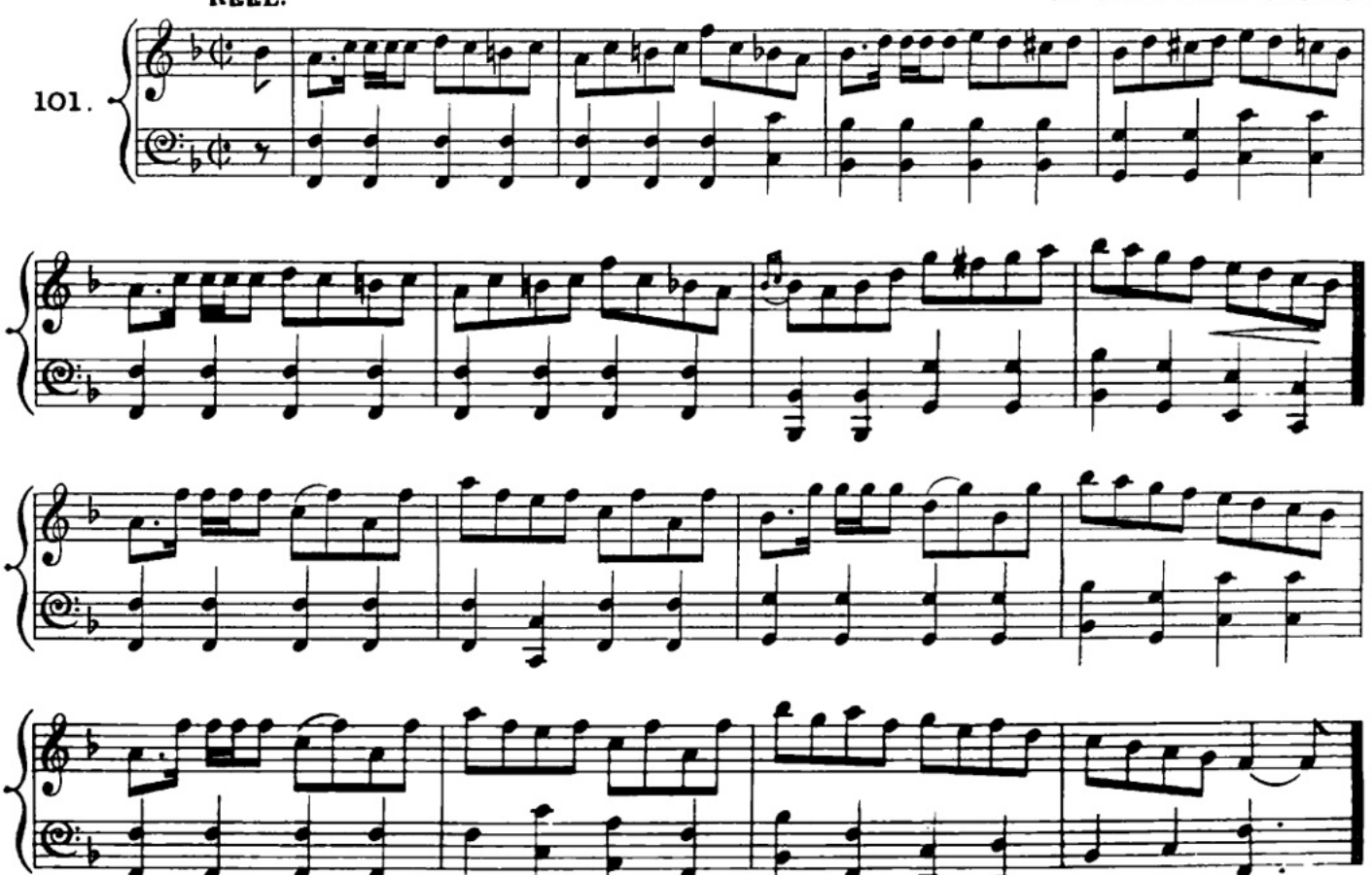
By James Scott Skinner.

100.

CARNIES CANTER.

(Aberdeen.)

REEL.

By James Scott Skinner.

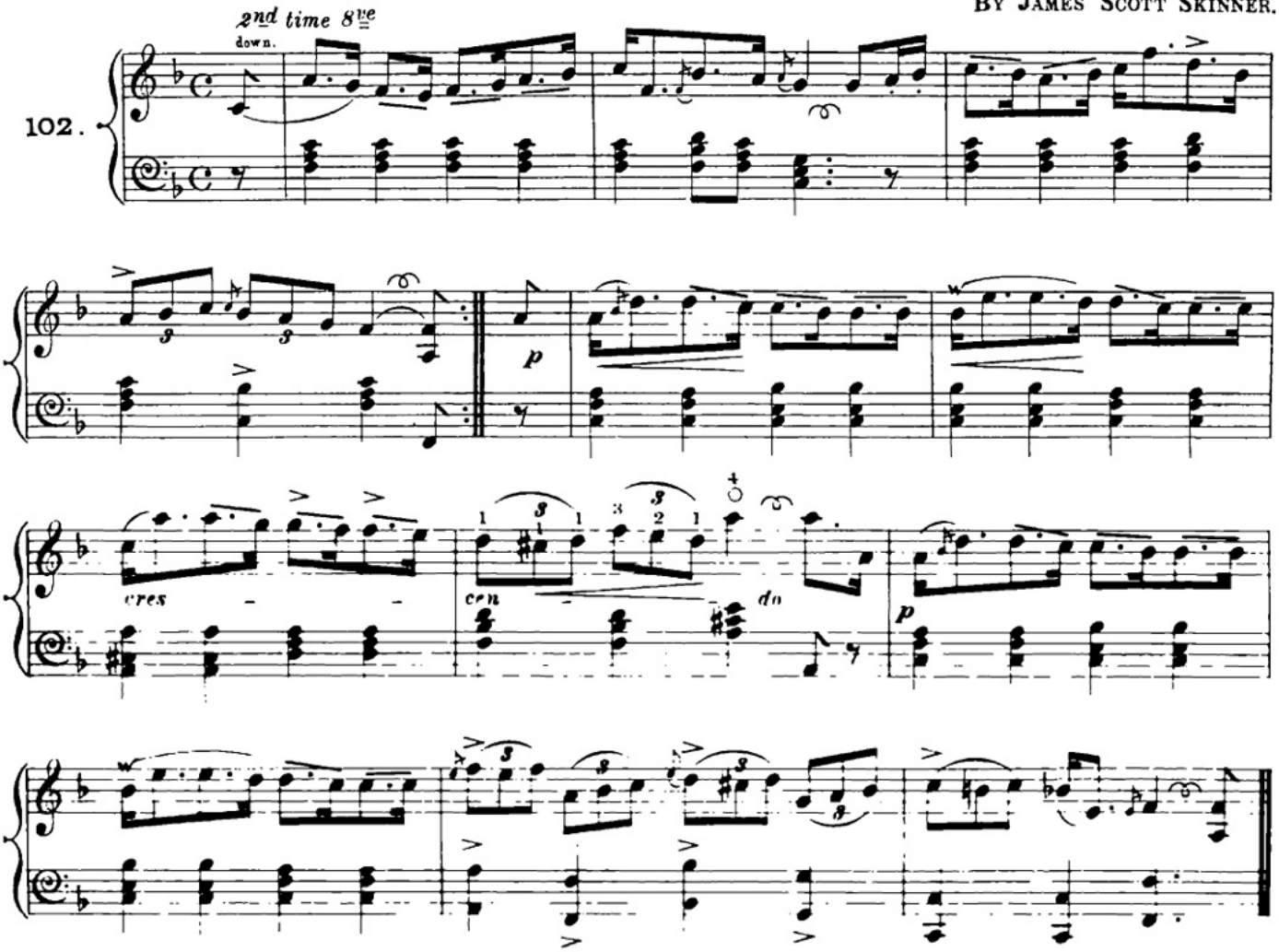
101.

The fingering for Pianoforte has been thought unnecessary, as these effusions of nature, particularly the responsive Strathspeys, which answer each other in alternate bars lovingly, are better executed if left to the taste of the performer.

SILVERWELLS.

(To David John Mackenzie.)

SOLO STRATHSPEY. (Inverness.)

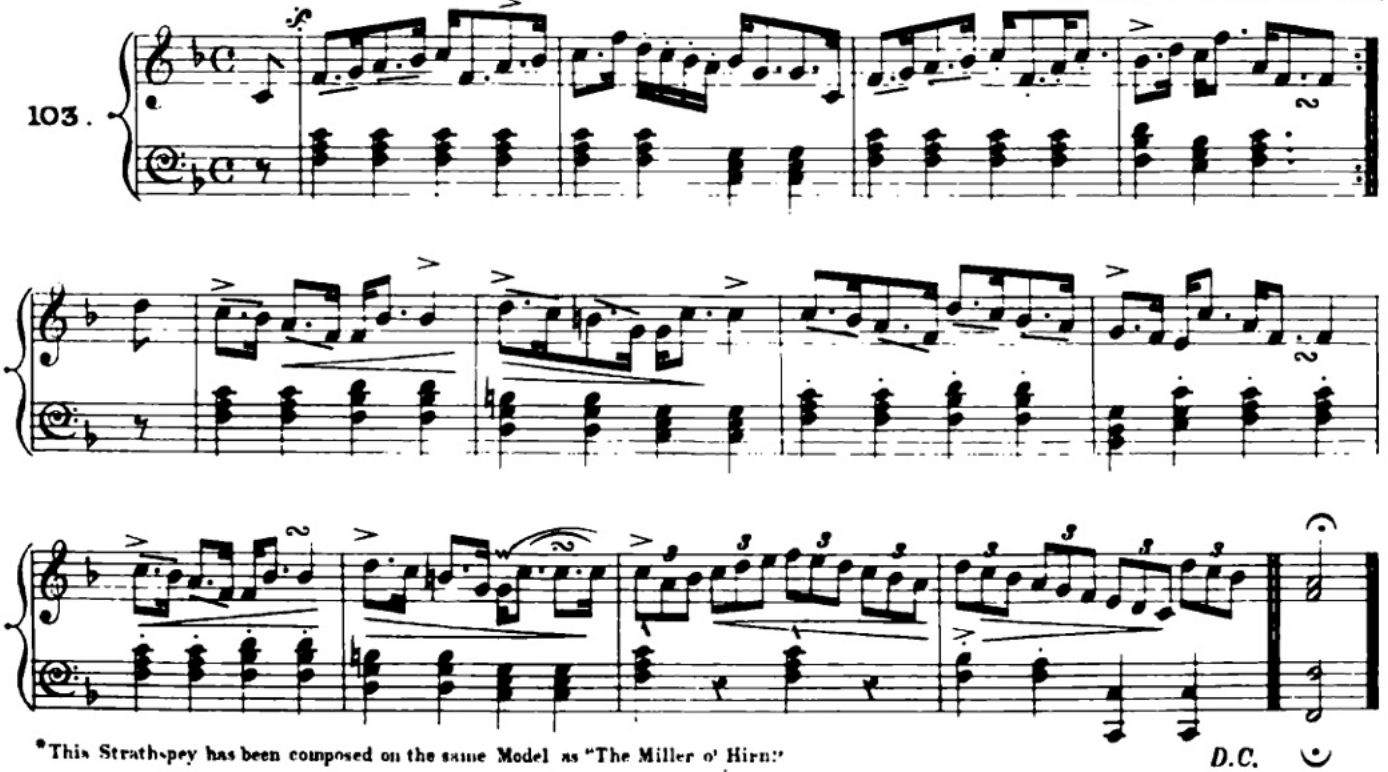
BY JAMES SCOTT SKINNER.

102.

THE MILLER O' HIRN'S WIFE.

(To Mrs Johnstone, The Hirn, Deeside.)

STRATHSPEY.

BY JAMES SCOTT SKINNER.

103.

*This Strathspey has been composed on the same Model as "The Miller o' Hirn."

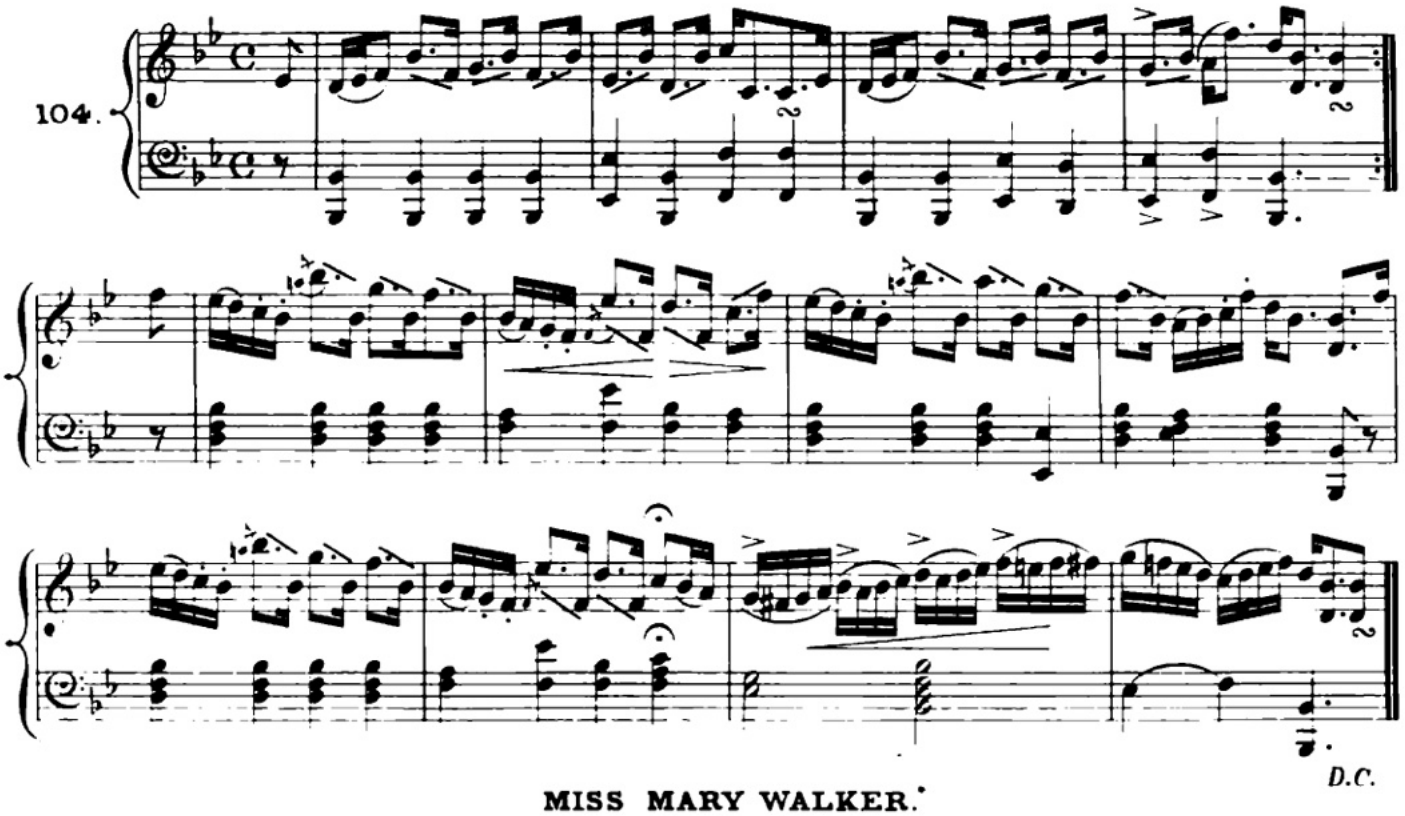
D.C.

Mrs ANDREW KIDD.*

(Peterhead, now of Dundee.)

SOLO STRATHSPEY.

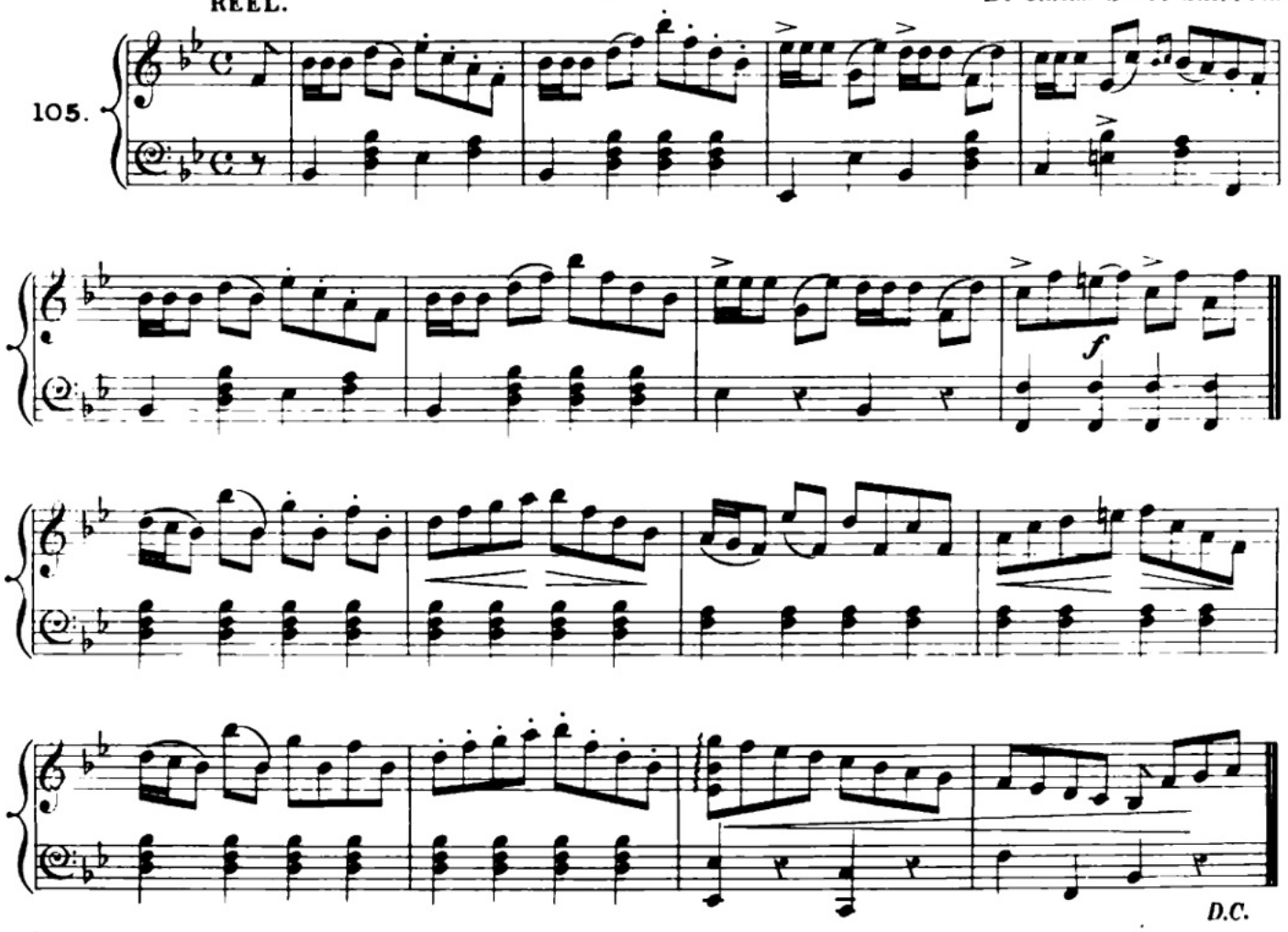
BY JAMES SCOTT SKINNER.

104.

MISS MARY WALKER.*

(Peterhead.)

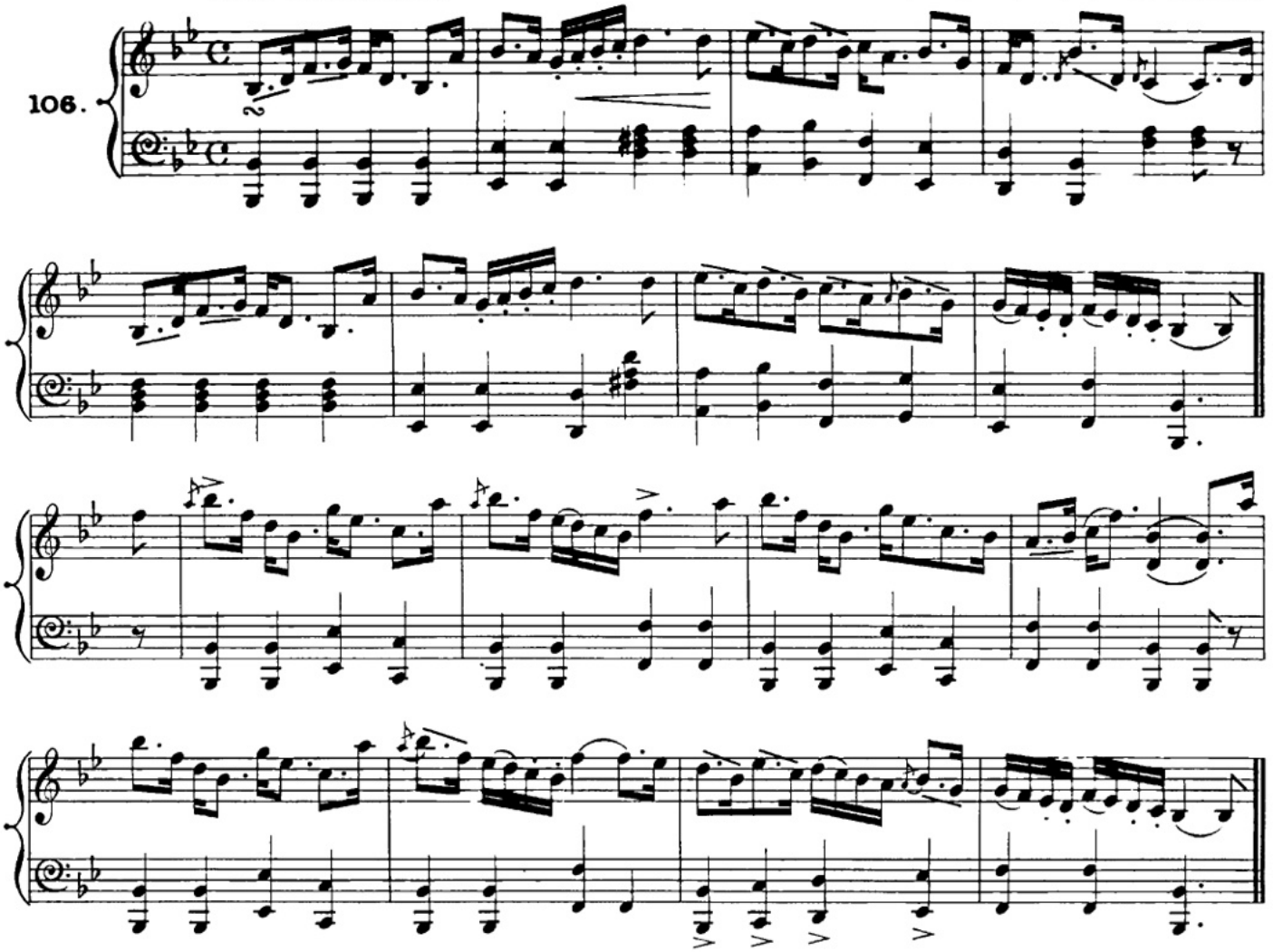
REEL.

BY JAMES SCOTT SKINNER.

105.

* The above tunes please me well for my concerts as they have nothing of the "doodle" in them they were composed in Peterhead in April 1876. and remarkably well played on the Piano by Mrs Kidd.

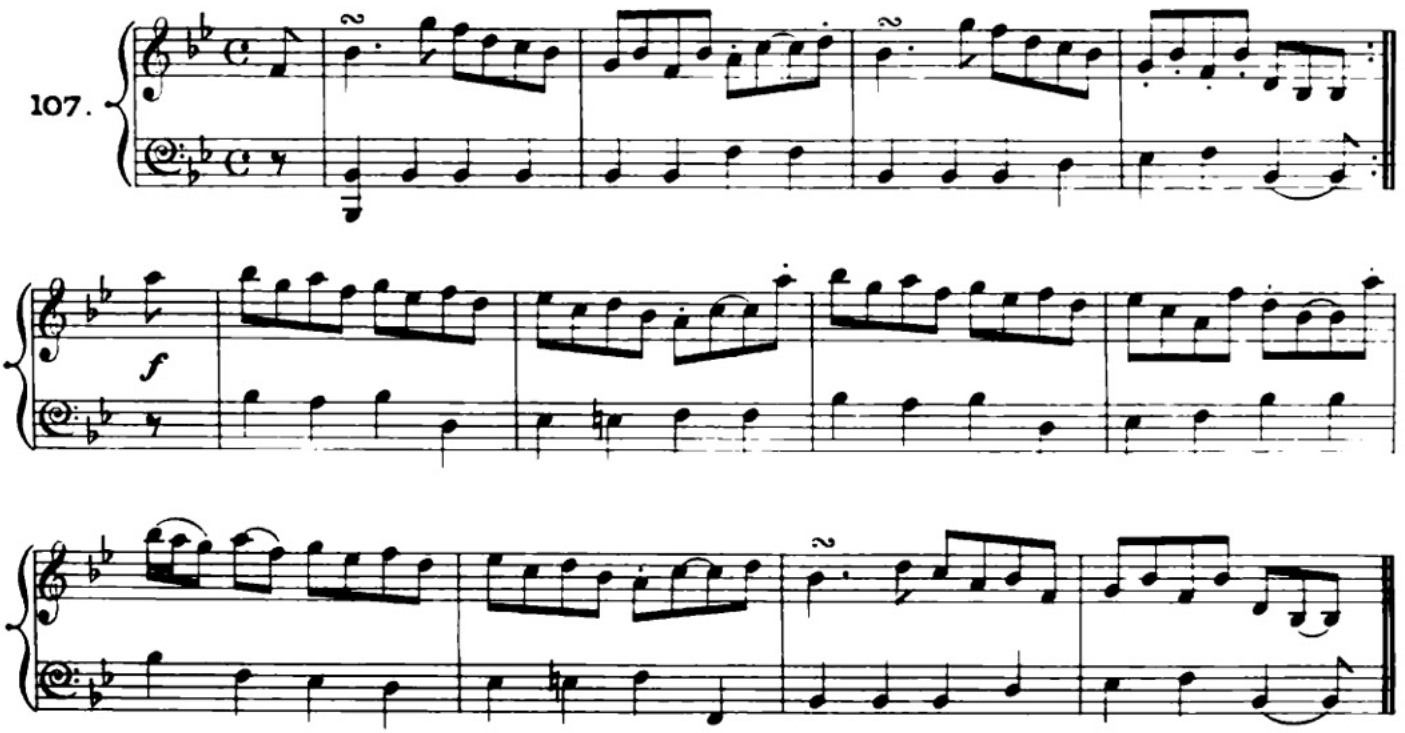
THE SHAKINS O' THE POCKY.

SOLO STRATHSPEY. By P. Milne & J. Scott Skinner.

106.

THE CROQUET GREEN.

(Benrinnes)

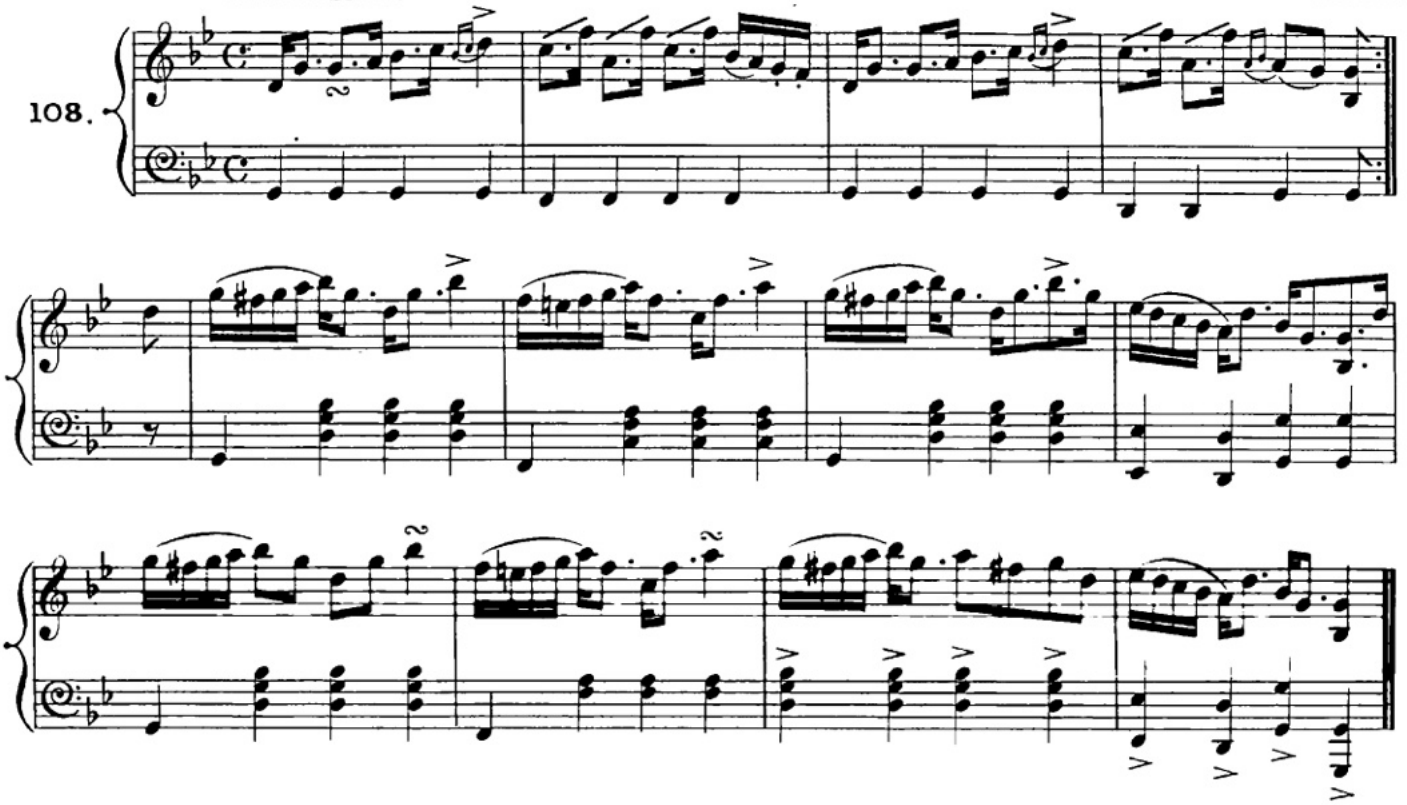
REEL. By James Scott Skinner.

107.

DUNCAN'S RANT.

(Elgin.)

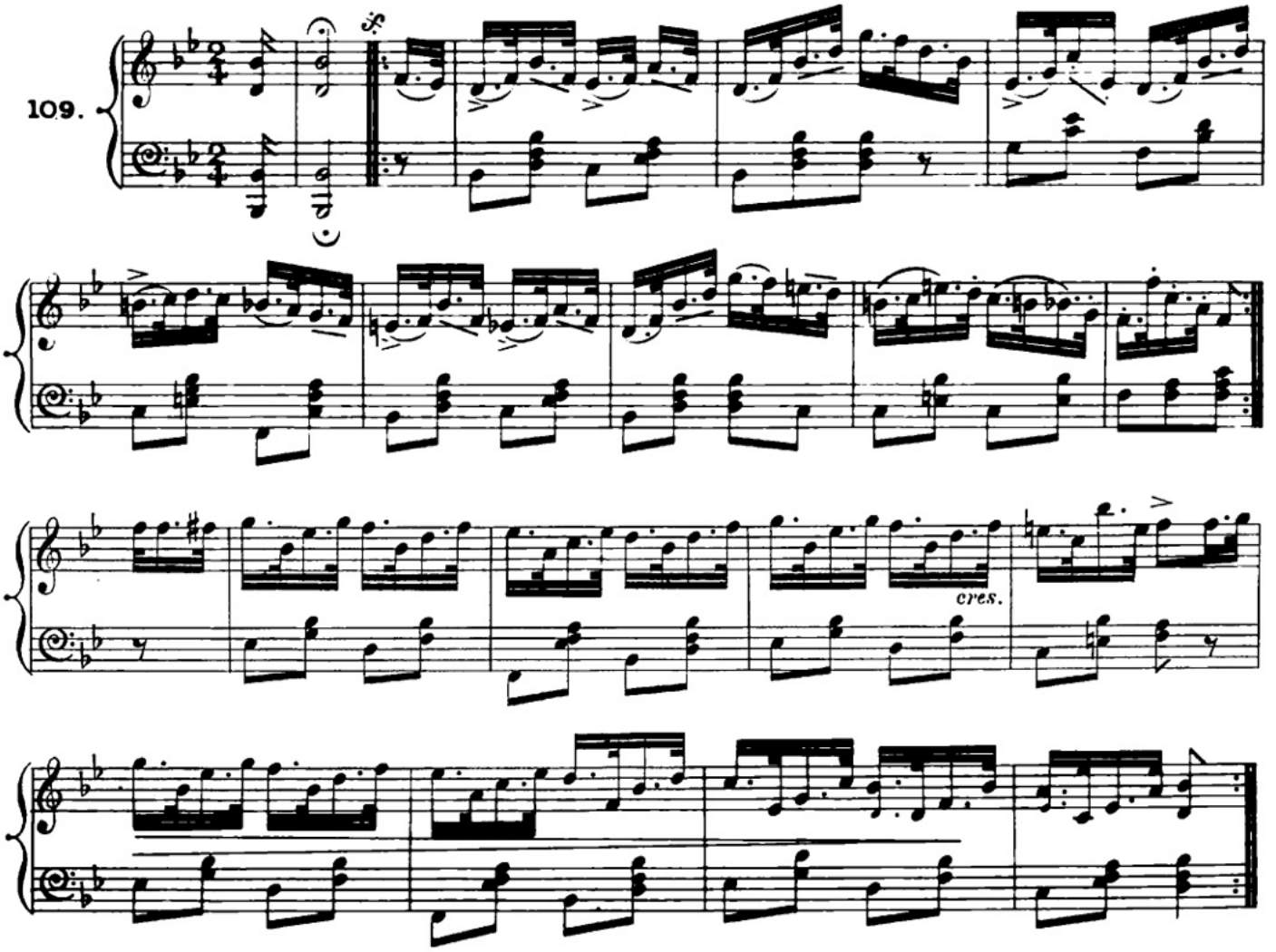
STRATHSPEY.

By James Scott Skinner.

108.

EXCELSIOR.

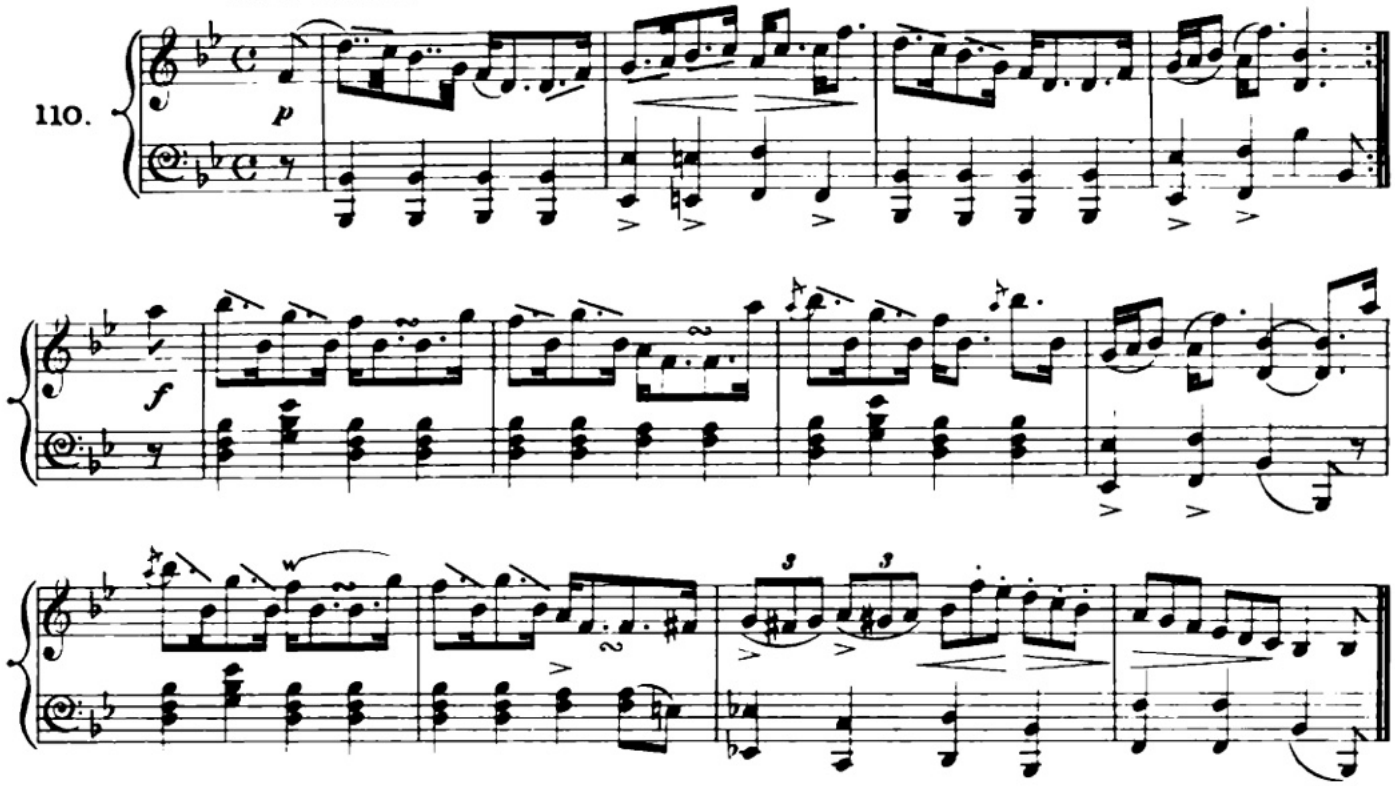
HORNPIPE.

By James Scott Skinner.

109.

Mr C. T. THOMPSON'S FANCY.

SOLO STRATHSPEY.

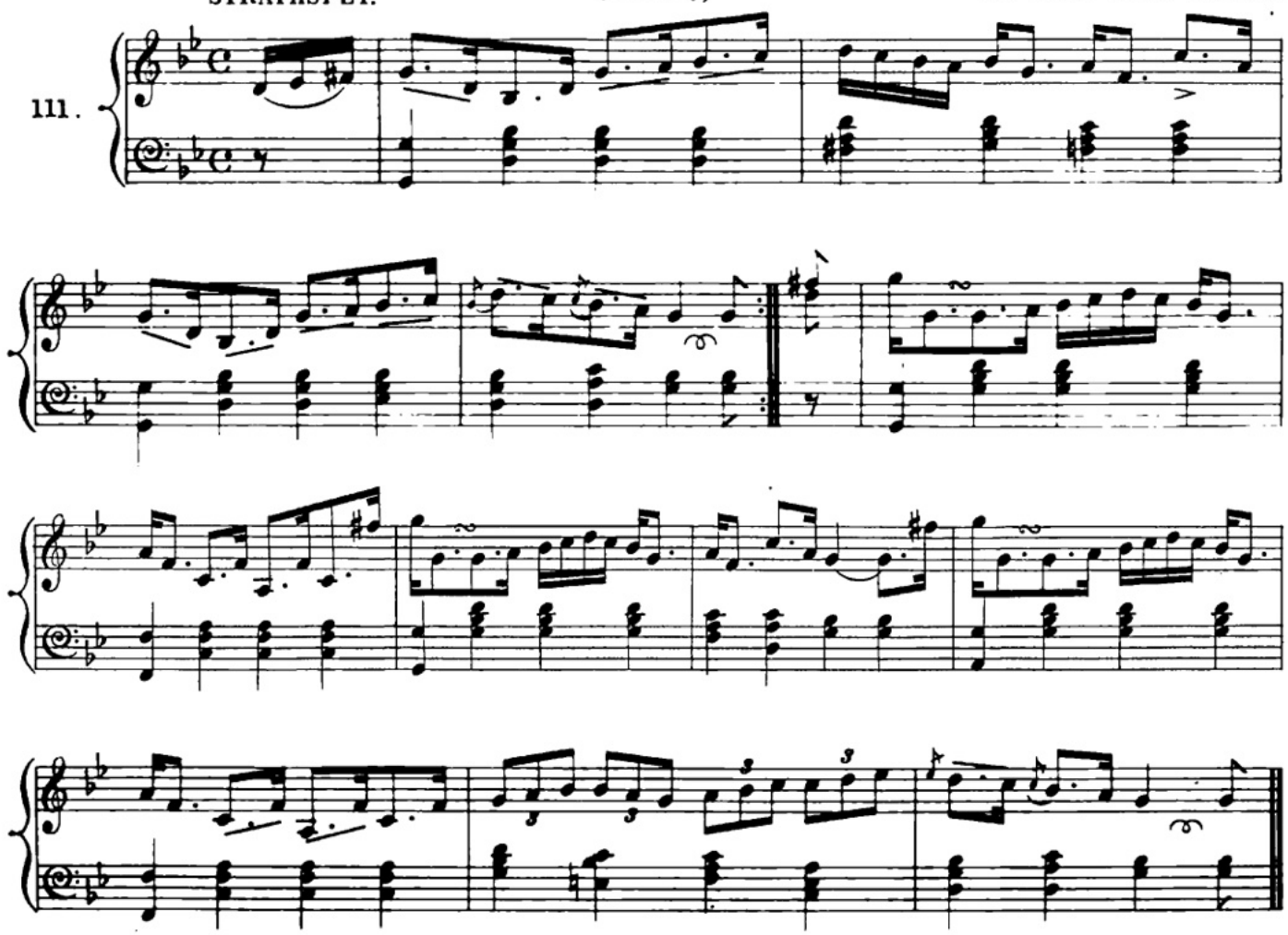
By James Scott Skinner.

110.

THE BRIG O' FEUGH.

STRATHSPEY.

(Banchory.)

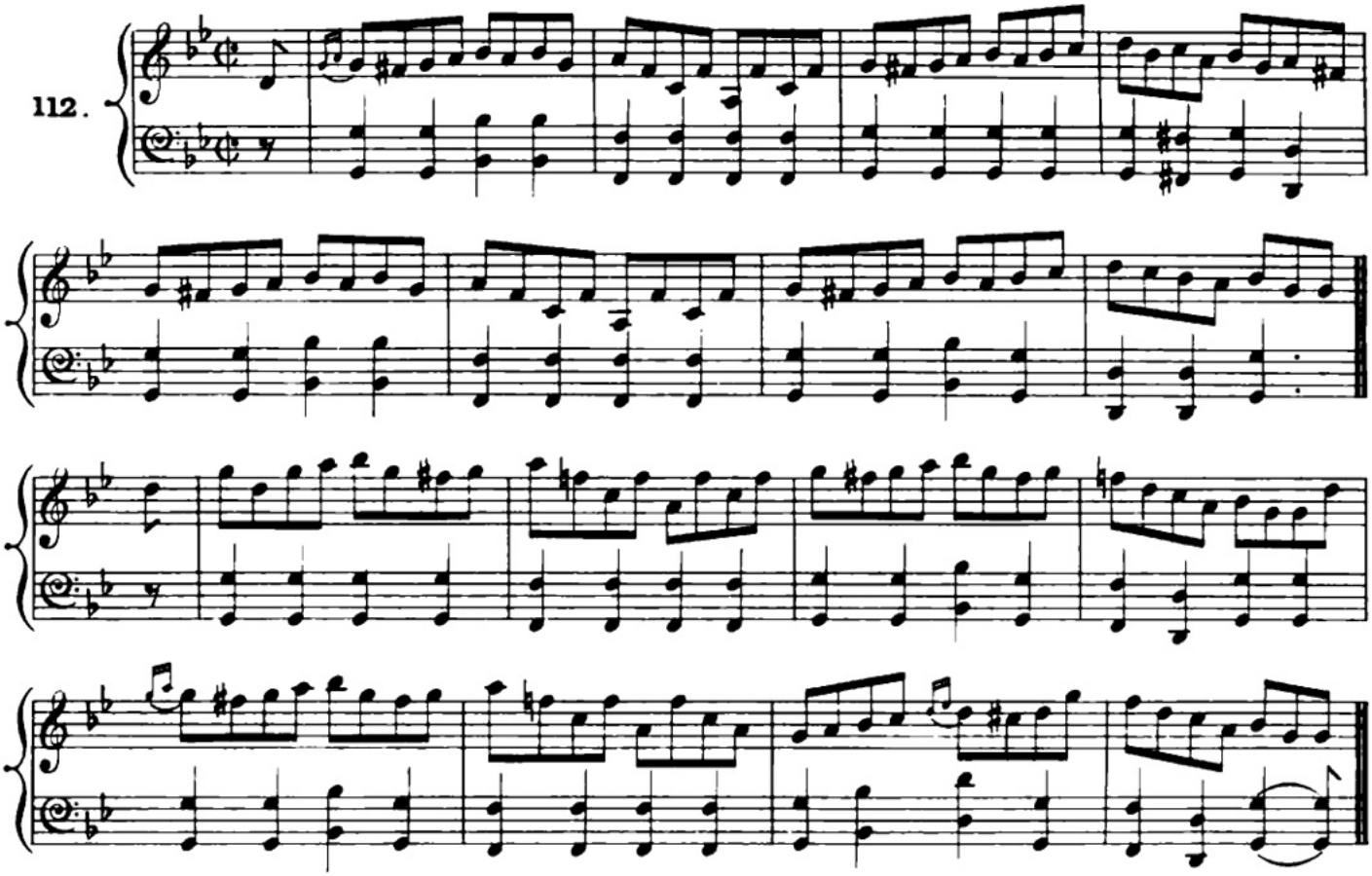
By James Scott Skinner.

111.

PROFESSOR SCOTT.

(Stoneywood.)

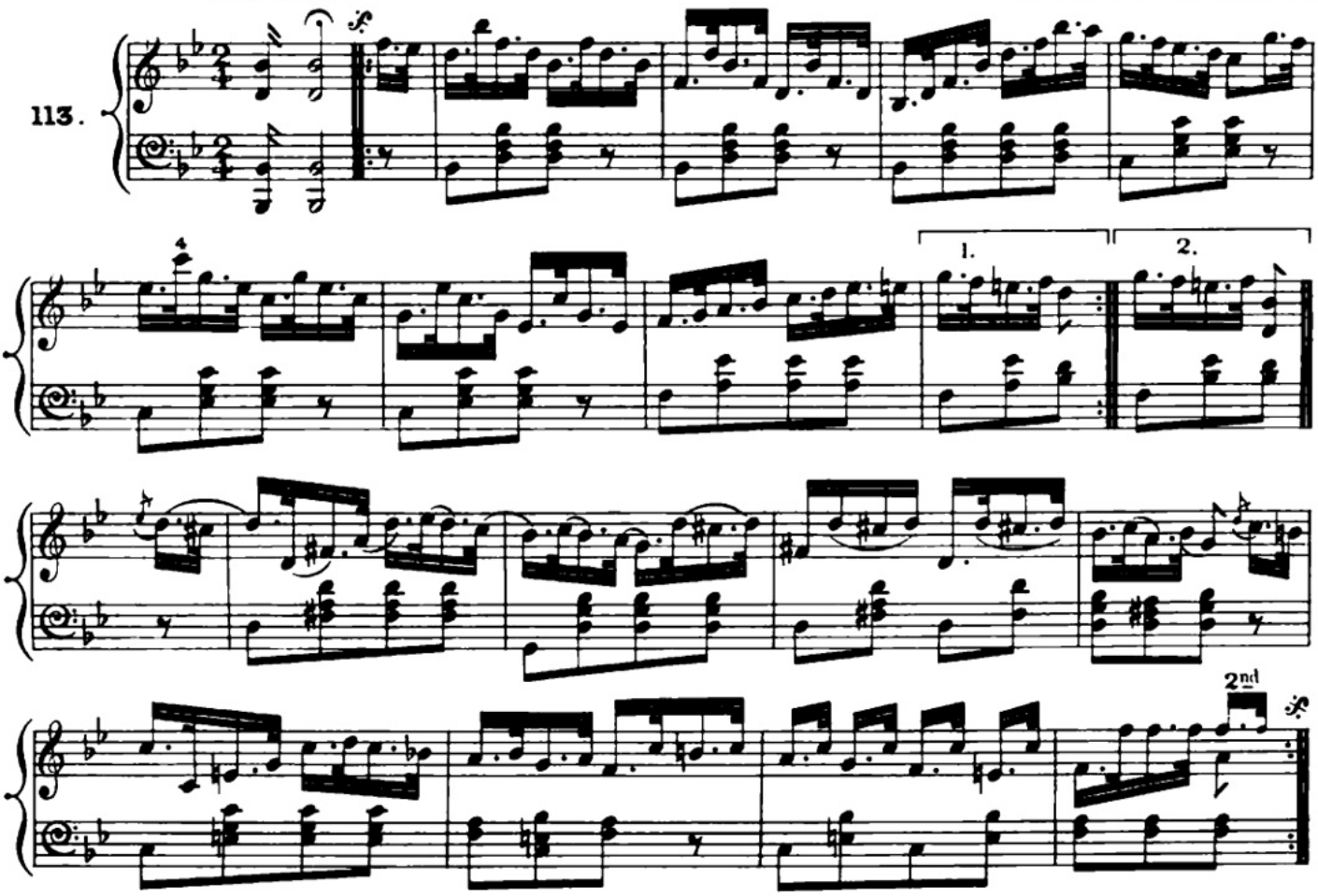
REEL.

By James Scott Skinner.

112.

JUMPERS.

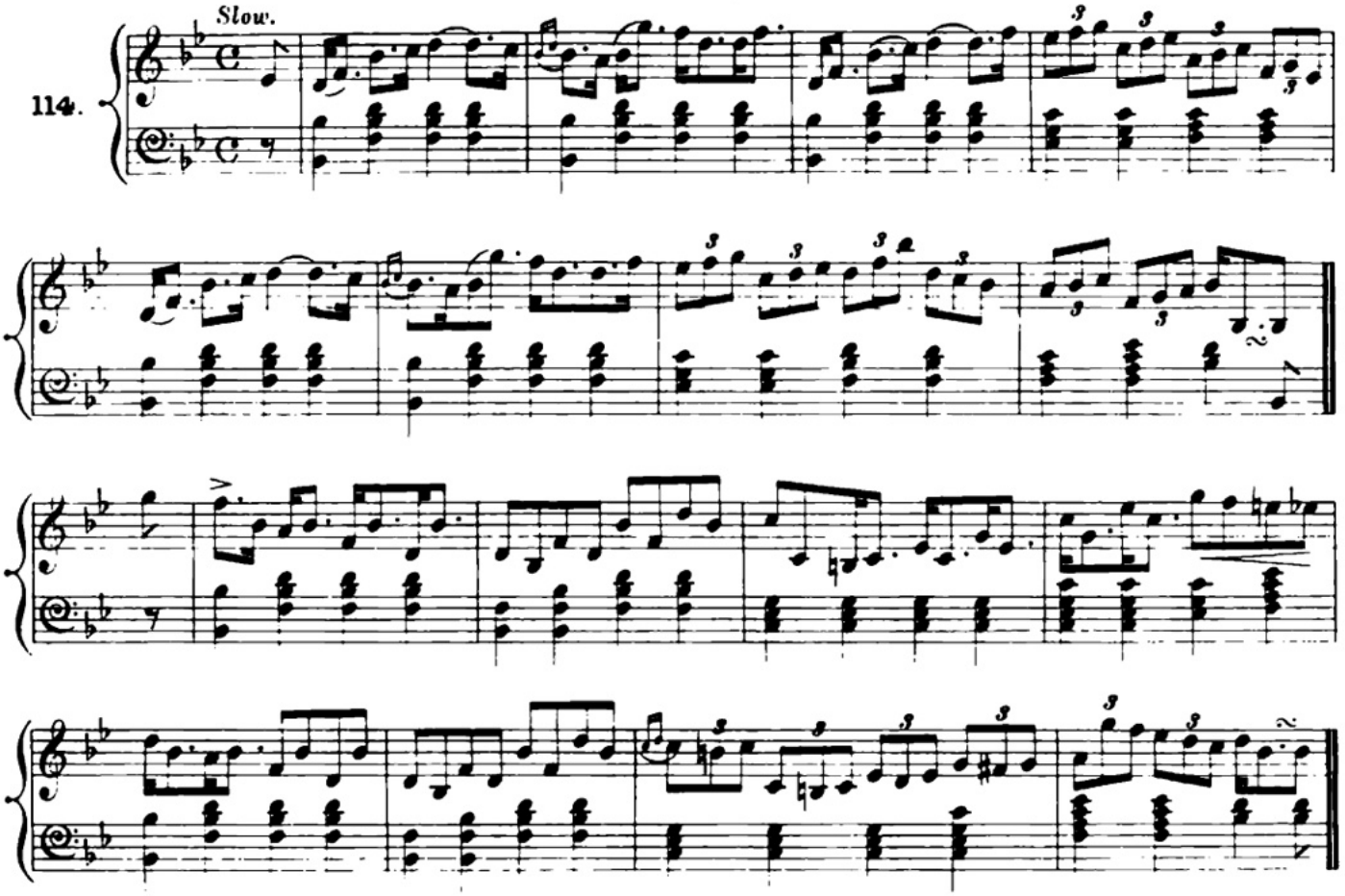
HORNPIPE.

By James Scott Skinner.

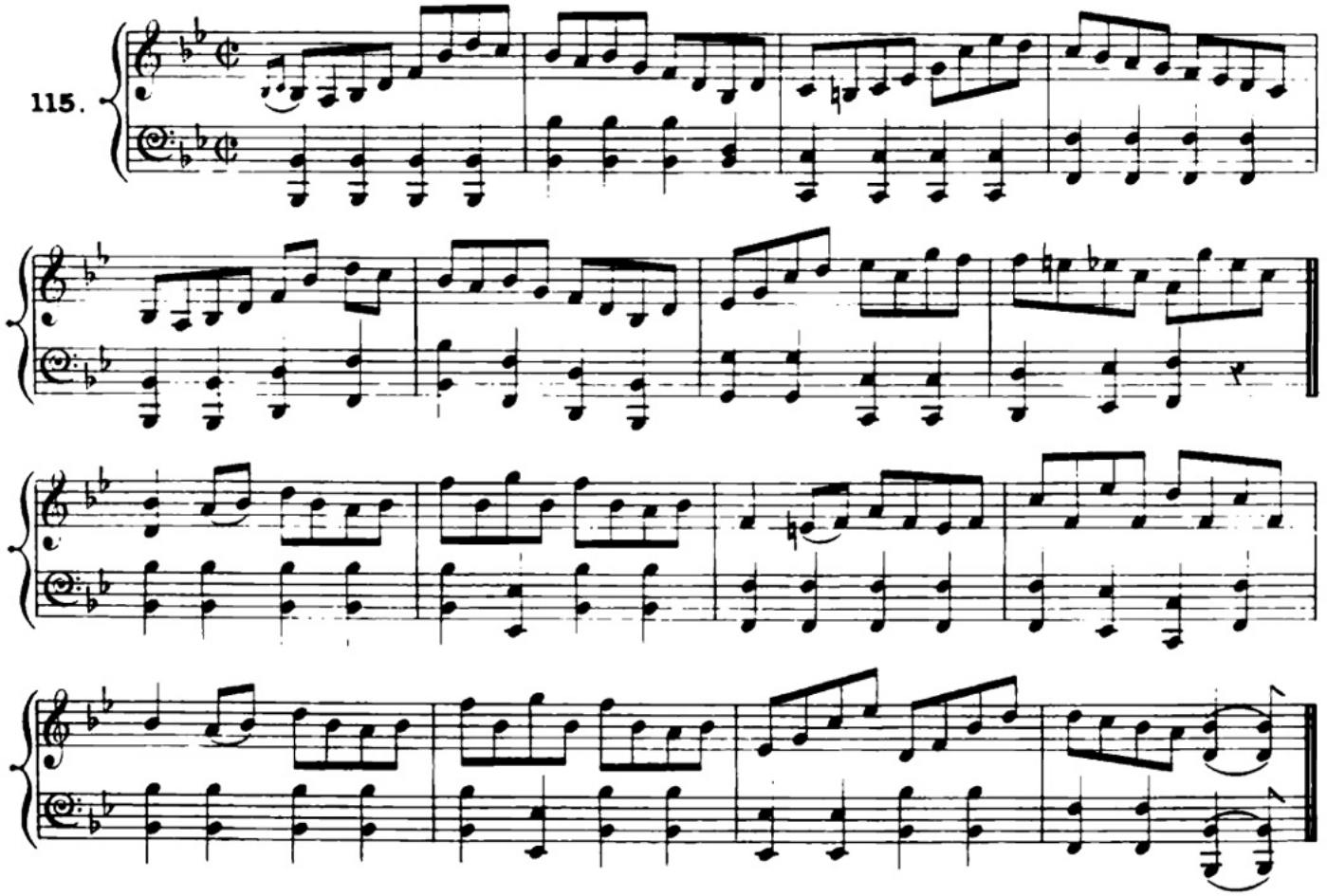
113.

H. MACKWORTH.

SOLO STRATHSPEY. (Buxburn.) By James Scott Skinner.

Slow.

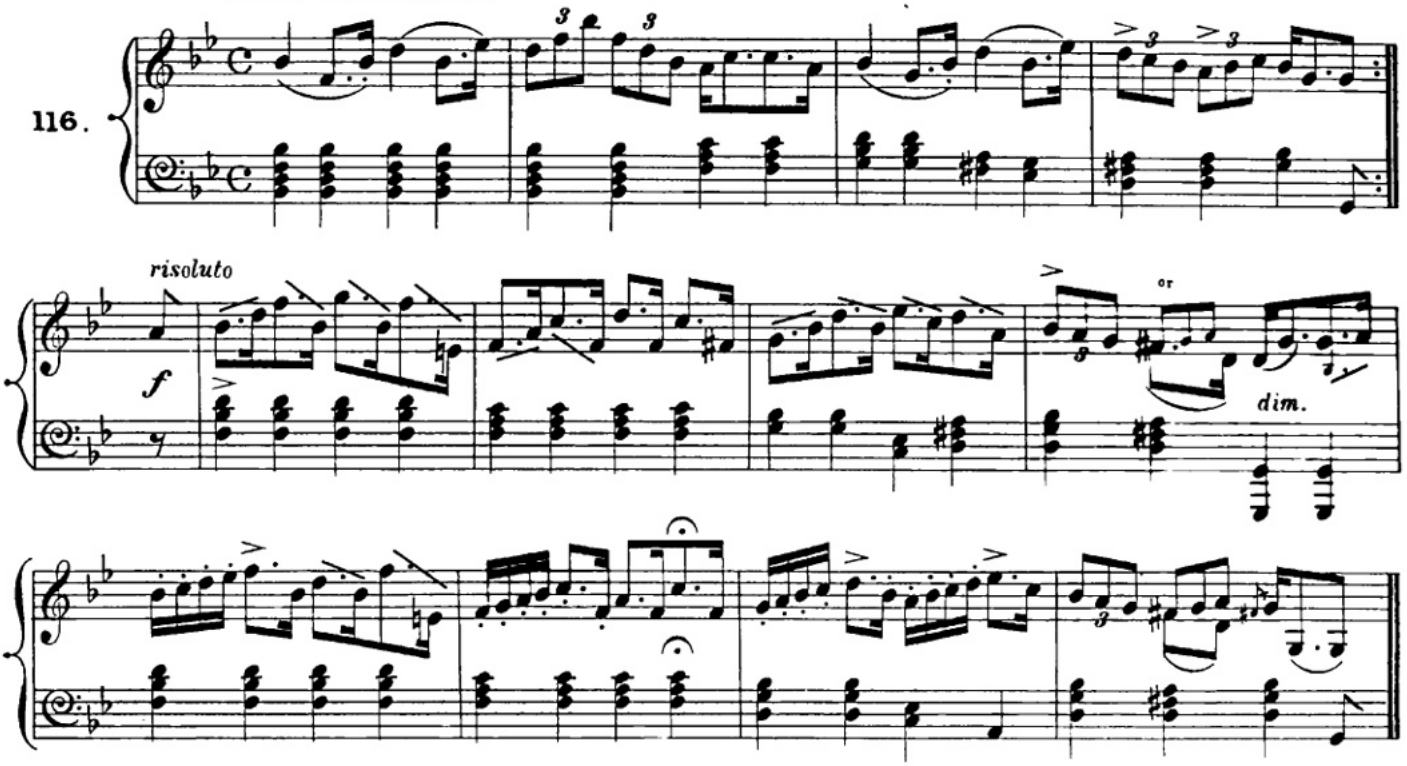
114.

Mrs FORBES LEITH.

REEL. By James Scott Skinner.

115.

Dr PROFEIT.

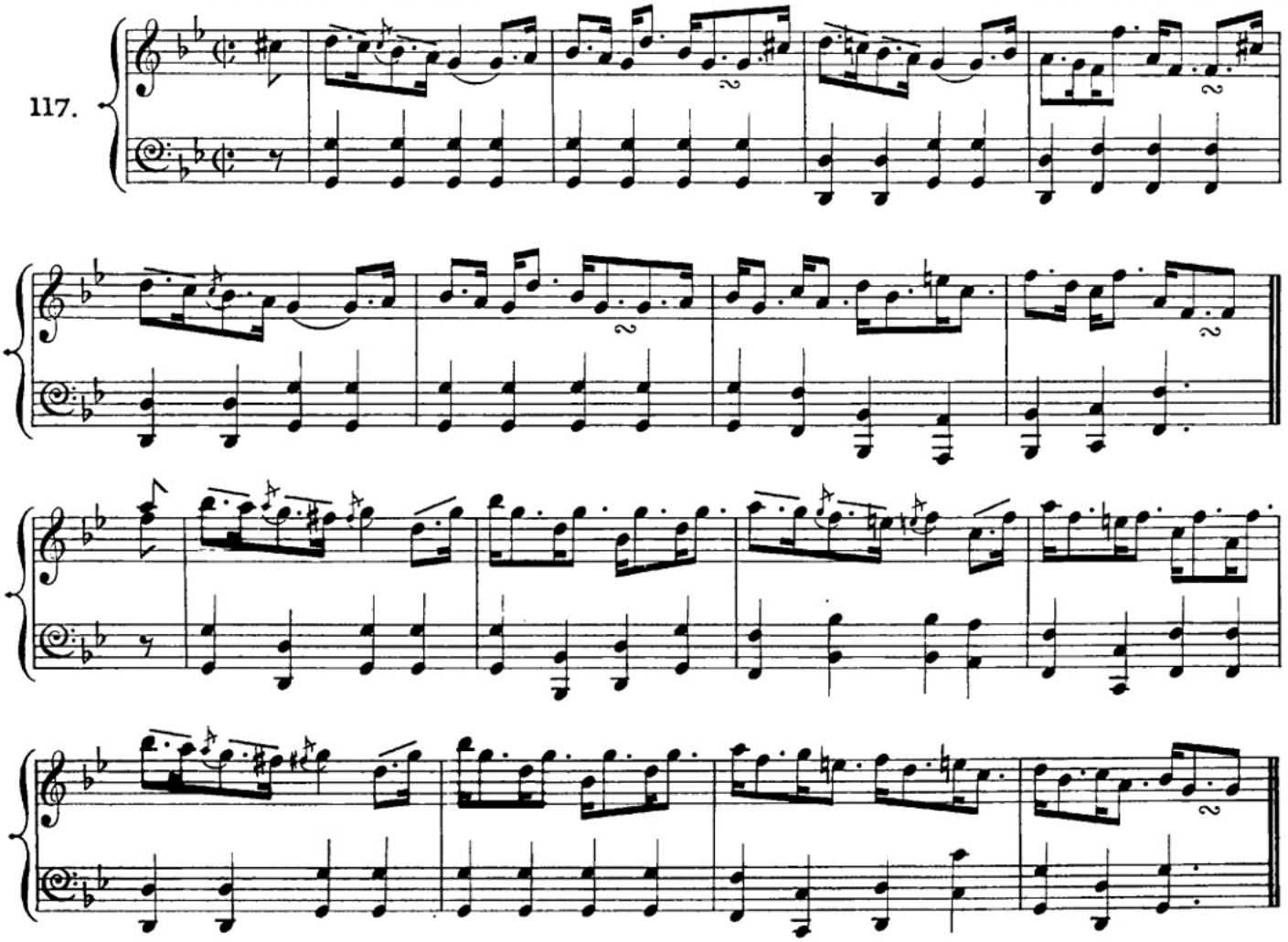
(Queen's commissioner Balmoral.)

SOLO STRATHSPEY. By James Scott Skinner

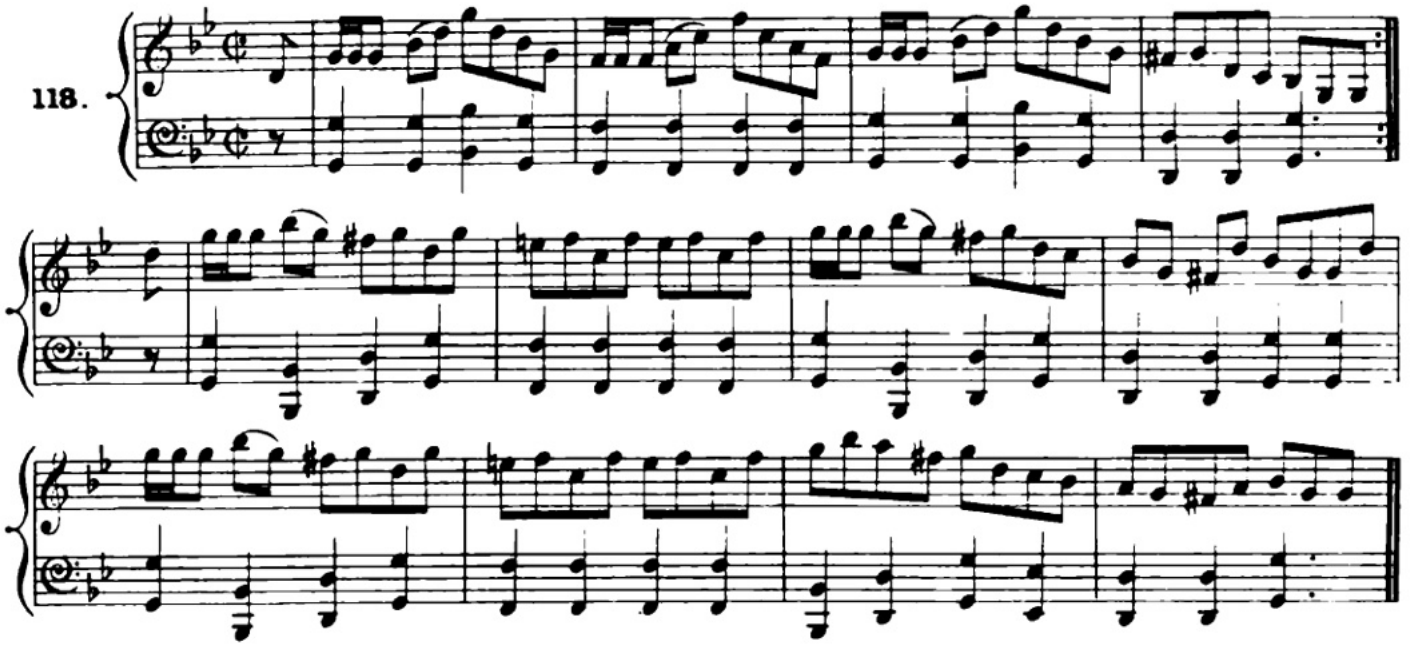
116.

Mr THOMAS FORBES.

(Shannoch Breda.)

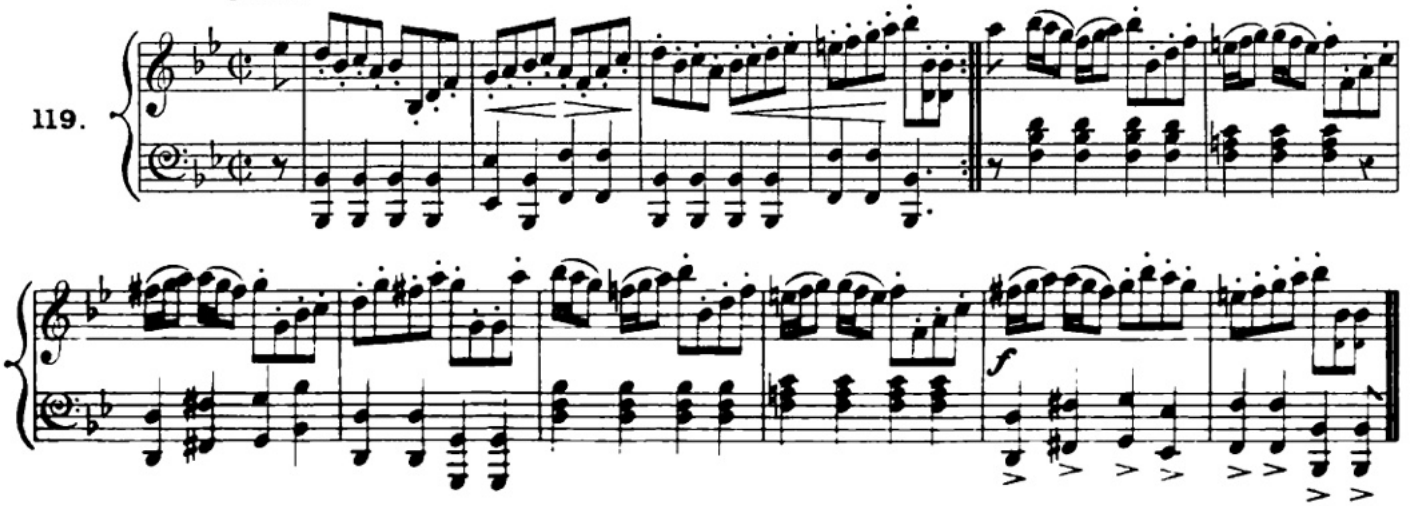
STRATHSPEY or REEL. By James Scott Skinner

117.

Mr JAMES DUFF STUART.

REEL. (Aberlour.) By James Scott Skinner.

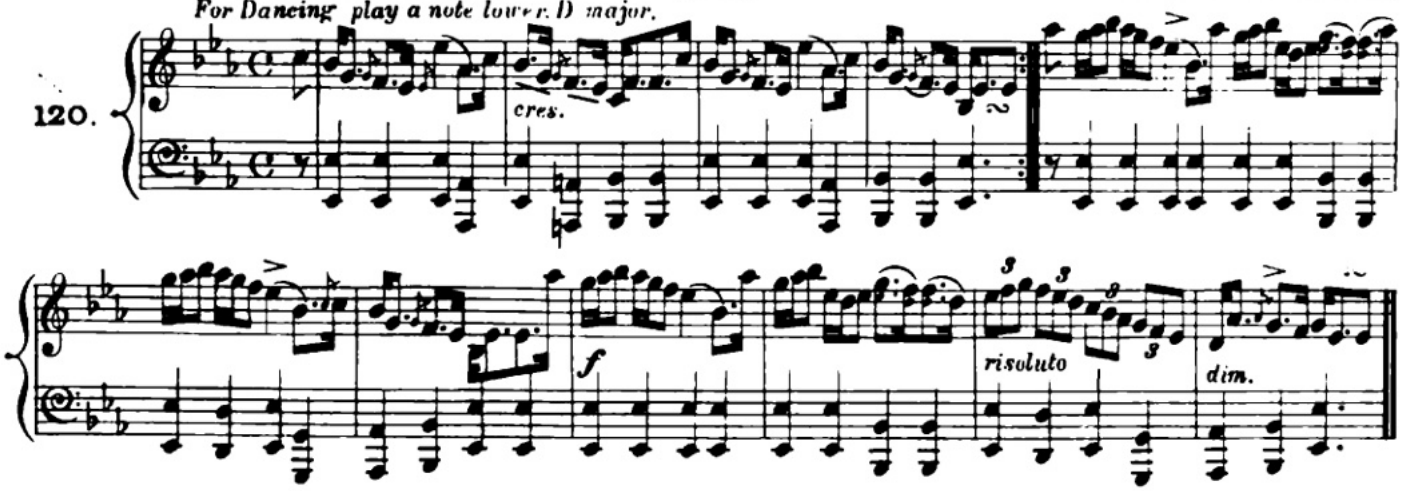
118.

THE DEIL O' BALDARROCH.*

REEL. By James Scott Skinner.

119.

ROBSLEY COTTAGE.**

SOLO STRATHSPEY. (Ellon.) By James Scott Skinner.

For Dancing play a note lower. D major.

120.

* Some years ago, strange scenes were said to have been enacted at the Farm of Baldarroch, Deeside see poems by John Milne. Glenlivet.

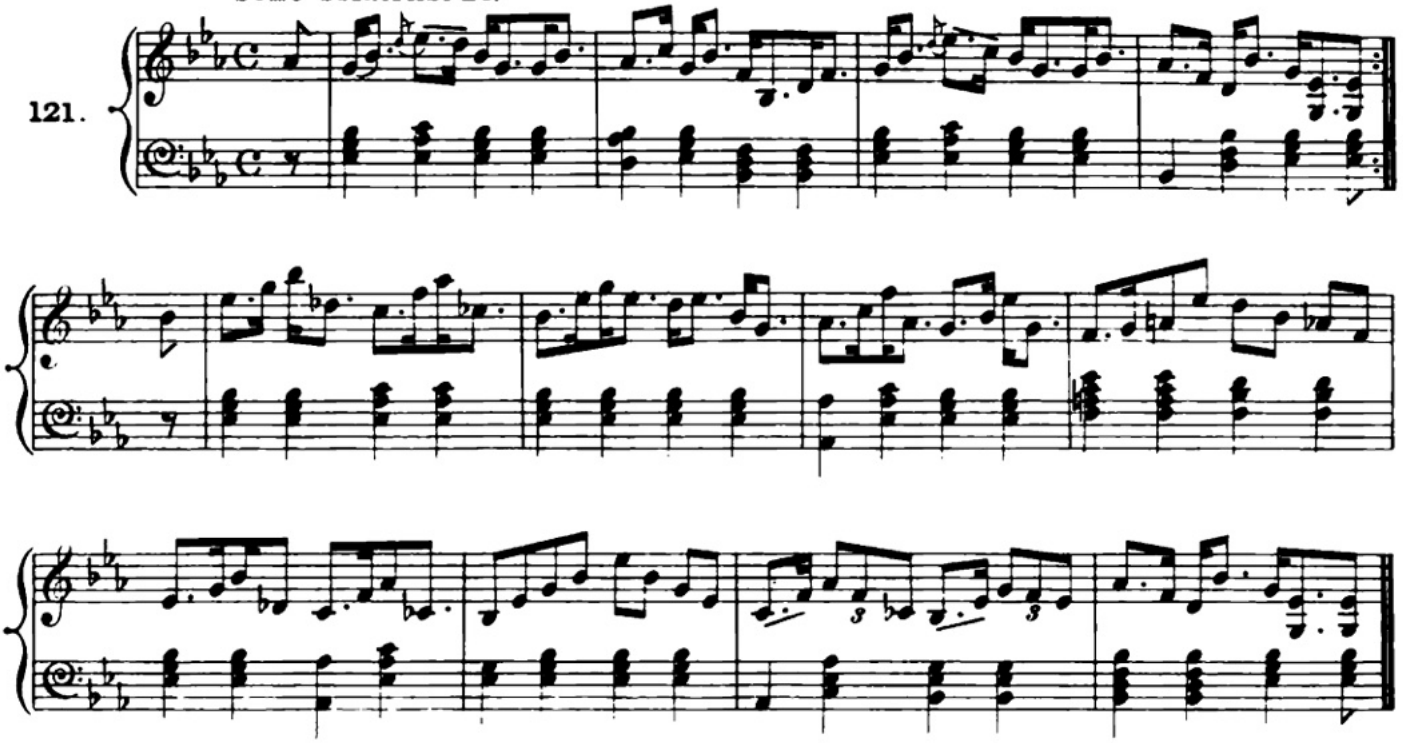
** "Ellon Castle" "Dr Profeit" "A. G. Wilken" "Banks o' Ythan" and "Faichfield" were composed there.

Mr BEVERIDGE.

(Violin Maker Late of Tough.)

SOLO STRATHSPEY.

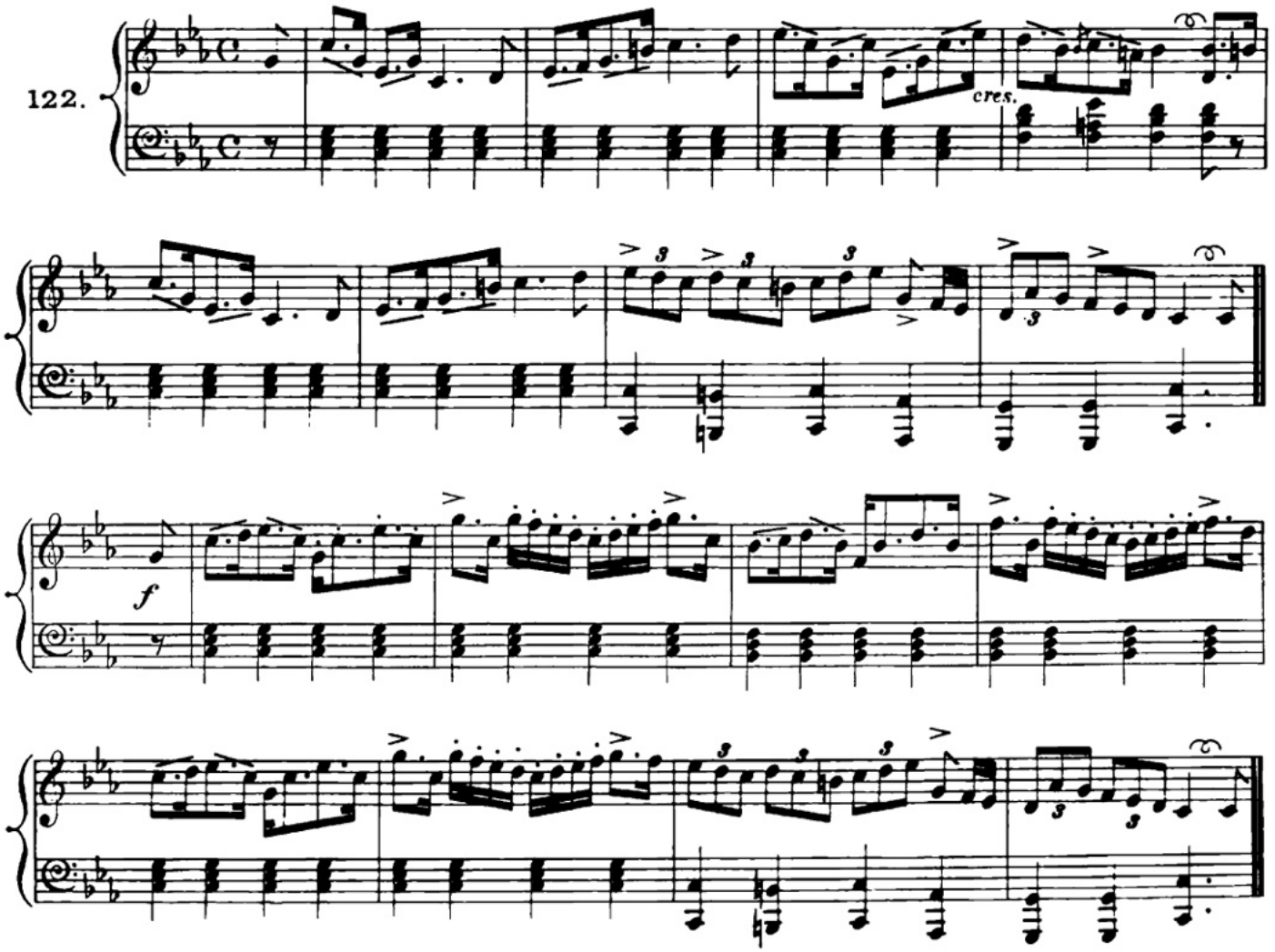
By James Scott Skinner.

121.

ANNIE DALGARNO.

(To my Sister.)

SOLO STRATHSPEY.

By James Scott Skinner.

122.

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Lady Mackenzie of Coull.
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Lady Ross of Balnagown
Lady Innes of Edingight
Lady Saltoun
The Hon. Mrs Colville
The Hon. Mrs Chetwynd
The Hon Mrs George Grant, Crieff
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Mrs Rose of Home
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Mrs Grant of Kincorth
Mrs Gillanders of Highfield
Mrs Henry Gordon Cumming, Pittyvaich
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Mrs Fraser-Tytler of Sanquhar and Aldourie
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Mrs Whyte of Lentran
Mrs Henderson of Stemster
Mrs Sheriff Smith
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Major Chadwick, Moy House
Major Turner, Turner Hall
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General Macdonald, Palmerocross, Elgin
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Rev. Allan Andrew, H.M.I.S.
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Mr Vibert, Jersey
Mr A. D. Longmuir, artiste
The Rev. E. H. Owen, Leamington
Mrs Hanbury, Strathgarve, Dingwall
Mr Scott, Rector, Academy, Tain
Very Rev. Dean Christie, Fochabers
Rev. Morgan Morgan, Peterhead
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Rev. James Stephen, Kinloss
Rev. John Middleton, Ballater
Rev. J. Maclauchlan, Inveraven
Rev. Mr Low, Longside
Rev. J. Storie, Insch
Rev. Mr Gillan, Alford
Rev. Mr Ferguson, The Parsonage, Elgin
Rev. Mr Davidson, Peterhead
Rev. Jas. Stewart, Peterhead
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Dr Priestly, of London and Brighton
Dr Soutra, Golspie
Dr Bruce, Dingwall
— Duff of Hatherley
Dr Mackay, Fodderty (Patron)
Dr Whyte of Northview, Elgin
Dr Mackay, Elgin
Dr Ross, Elgin
Dr Manson, Banff (Patron)
Dr Cameron, Nairn
Dr Smith, Raitloan
Dr Wilson, Huntly
Late Dr Keith, Aberdeen (Patron)
Dr Grieve, Fraserburgh
Dr Mellis, do.
Dr Craven, Thurso
Dr Anderson, Portsoy
Dr Forbes, Fochabers
Dr Mackie, Insch
Mr Mackenzie, Fortrose
Dr Turner, Keith
Dr George, Keith
Dr Craig, Glen-Urquhart
Dr Robertson, Indego (Patron)
Dr Profeit, Queen's Commissioner
Dr Hardie, Forres
Dr Thompson

Mr Skinner had the distinguished honour of Performing before Her Most Gracious Majesty and the late Prince Consort at Buckingham Palace on the 10th February, 1858, while a Member of Dr Mark's Orchestra; also, before Her Majesty at Balmoral Castle on a recent occasion.

Mr J. Scott Skinner having forwarded to the Queen a copy of a poem welcoming Her Majesty again to Deeside, has received the following letter of acknowledgment:—"Balmoral Castle, May 25, 1881.—Lieut.-General Sir Henry Ponsonby, K.C.B., is commanded by the Queen to thank Mr Scott Skinner for the verses and pieces of his composition which he has forwarded for Her Majesty's acceptance."

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Bird, Thomas, Esq., Meadowside, Dundee
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Bannerman, Mr John, seedsman, Elgin
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REVIEWS OF FANCY BALLS, ASSEMBLIES, PRESENTATIONS, &c.

FOCHABERS—CLOSING ASSEMBLIES.—Mr and Mrs J. S. Skinner's pupils' closing assemblies were held on Tuesday in Wallace's Hall, in presence of a large number of parents and friends. The dancing of the pupils showed the great trouble which had been bestowed in their training, and reflected much credit on their teacher, Mr Skinner. Mrs J. S. Skinner was presented, during the evening, with a handsome desk by private pupils, as a mark of their esteem, and of their wish for her future success. Mr and Mrs Skinner's visit at this time to Fochabers has been successful, and they may look forward to a good class next season. They have earned for themselves the reputation of first-class teachers of dancing, and in their public and private capacity possess the confidence and goodwill of the public.—*Elgin Courant, September* 30, 1870.

GREAT COMPETITION OF STRATHSPEYS AND REELS, INVERNESS, 1863.—The prizes were then awarded, and when all were retiring, a voice called loudly for "Auld Robin Gray," from Mr Skinner, evidently a stranger here, but an excellent musician; his tact and style of playing "Auld Scotia's Airs" are of such a nature as cannot fail to be appreciated, especially by such an audience.—*Aberdeen Journal, September* 30, 1863.—[Mr Skinner was awarded the first prize for Scotland at the above competition.]

PRESENTATION TO MR JAMES SCOTT SKINNER, TEACHER OF DANCING.—Last week, Mr James Scott Skinner, dancing master, who has for the last five weeks been engaged in teaching two classes of young ladies at the sole expense of Mr Grant of Elchies, one class at Carron and the other at Aberlour, was presented by Mr Grant with a very handsome old violin and bow, in case. The gift bears a beautiful silver plate, on which Mr Anderson, jeweller, Commerce Street, has inscribed the following:—"Presented to James Scott Skinner by William Grant, Esq. of Elchies and Carron, July 1873." The violin is a splendid one, and has long been an heir-loom in the house of Mr Grant, who has now, however, transferred it to the possession of Mr Skinner, with that characteristic generosity which has all his life distinguished him. This is only one out of many acts of kindness which those under Mr Grant enjoy at his hand. The classes which Mr Skinner taught, and which were, as we have said, solely at the expense of Mr Grant, numbered about forty-five pupils.—*Elgin Courier, August* 1874.

BANCHORY.—On Friday last, Mr Skinner, teacher of dancing, gave a grand concert of vocal and instrumental music, when a very respectable audience were present. The performances of Mr Skinner were of a very high order. His rendering of "Auld Robin Gray," and his ease and precision in "Dunottar Castle," &c., were perfect gems.—*Aberdeen Free Press, February* 27, 1863.

STONEYWOOD.—SATURDAY EVENING MEETINGS.—The first of the course was held in Stoneywood Schoolrooms on the evening of the 18th. The large rooms were crowded. Mr W. Bisset, manager, Mugiemoss paper works, presided, and in a few well-timed remarks, stated the object the committee had in carrying out this series of entertainments. . . . The healthy tone of the programme of this evening would, he doubted not, have the desired effect, &c., &c. In mentioning the names of the performers, he said Mr William Grant, Scottish vocalist, was not only a favourite here, but in every place he visited. . . . Of Mr Skinner it may well be said—

"The mighty mantle o' Neil Gow
Has fa'en on thee."

His execution is such, that we, in this quarter, are entire strangers to it. "My Nannie's awa'," "Keel Row," and "Thuilleachan," with variations, produced a perfect *furore* amongst the audience. Mr S. was a pupil of the late Dr Mark, and bears with honour and credit the laurels bestowed on him while in that gentleman's establishment.—*Peterhead Sentinel.*

FORRES—CONCERT.—On Wednesday and Thursday the Brothers Skinner gave a unique entertainment in the Mechanics' Hall here. . . . . The programme consisted chiefly of selections of Scotch music, which were performed singly and in concert by the Messrs Skinner in such a superior manner, as to leave all competitors in this particular line far in the distance. Mr James Scott Skinner is the most perfect adept at violin music that ever handled a bow, and whether in our national airs, or in French and Italian tunes, he appeared equally at home, and "to the manner born." "Paganini's Dream" (solo violin), by Mr James Scott Skinner, and also Paganini's "Carnival de Venice," were given with a delicacy of touch and force of expression that called forth the most enthusiastic applause from an appreciating audience. The brothers are indeed unrivalled in Scotch, and played strathspeys and other dance music with a swing and length of bow which have never been equalled since the days of old Donald Grant of Cromdale.—*Forres Gazette.*

ECHT.—The community are quite in a lively state. For some time back we have had a large and respectable class of dancing, under the able tuition of Mr Skinner, one of the celebrated Dr Mark's Little Men, whose acquirements in "the polite art," as well as his perfection in music, make his meetings of the young quite a treat. The music and dancing have only to be heard and seen to gain admiration. —*Aberdeen Herald, May* 9, 1863.

PETERHEAD.—VIOLIN RECITAL.—On Thursday night, a highly successful violin recital was given by Mr Scott Skinner, in the Small Hall, Music Hall Buildings, to a select and most appreciative audience. A long and varied programme was gone through, and the manner in which Mr Scott Skinner acquitted himself in the rendering of the various pieces showed that he was *par excellence* a violinist. We need not comment in detail on the recital, but remark, in a word, that Mr Scott Skinner fully maintained the high reputation he has earned as a musician, and that rarely a Peterhead audience has the opportunity of enjoying so great a treat in the performance of instrumental music. The entertainment was enhanced by the accompaniments of Mrs A. Kidd on the piano.—*Buchan Observer.*

PETERHEAD.—MR SCOTT SKINNER'S VIOLIN RECITAL.—On the evening of Thursday last, Mr Scott Skinner gave a violin recital in the Small Hall, Music Buildings, to a very select and highly appreciative audience. Judging from the programme, which contained a selection of our best strathspeys, reels, hornpipes, and slow airs, as well as a number of classical studies, and the fact that Mr Skinner had studied so long under Dr Mark with much success, also that he is well known as a popular composer, and that he occupies the enviable position of having gained the first prize for strathspey and reel playing at the great competition at Inverness in 1863, tended to assure his audience that nothing short of a special treat was to be expected. In this no one was disappointed, for all seemed delighted with the entertainment from its commencement to the close. The performance commenced sharp at eight, and by that time the hall was closely packed in every corner. First on the programme was Sir Henry Bishop's overture, "Guy Mannering," which Mr Skinner gave in an unassuming but most effective manner, and which was cordially applauded by the audience. Next in order was "De Beriot's 6th Air," the rendering of which plainly showed that the performer is no common manipulator, but one who must have had the very best training, independent of the inherent love of his art. The third selection played was a Scotch air—"The Braes o' Gleniffer" —followed by a strathspey and reel—"Miller o' Hirn," and "Auld Wheel"—both of Mr Skinner's composing. It is needless for us to follow the clever violinist through the whole programme, but we cannot pass, however, without observing that few have visited us from whom we have derived more pleasure than in Mr Skinner's performance of some of his slow Scotch airs. The effect on the audience was remarkable; and, again, when he played strathspeys and reels, although the audience was quiet their countenances seemed to convey, involuntarily, a feeling of motion. "Paginini's Dream" was rendered with capital effect. Two hornpipes were also played with great execution and professional accuracy—showing that he is not only a proficient in one class of music, but in many. . . . His solo in harmonics—"The Bird on the Tree"—was given with great success. "Duncan Gray," with variations, was warmly applauded. "O' a the Airts" was given with delightful effect, and really deserves our highest encomiums; and last, though not least, came "Tullochgorum," with variations, in which Mr Skinner seemed to excel himself and at the same time delight his whole audience. Throughout the evening Mrs A. Kidd played accompaniments on the piano in an effective and professional-like manner. Previous to the National Anthem being played, T. J. Bremner, Esq., referred to the great treat that had been afforded the audience, and called for a vote of thanks to Mr Skinner and Mrs Kidd, which was heartily responded to.—*Peterhead Sentinel.*

ELGIN.—Mr and Mrs Scott Skinner held their closing assembly on Saturday last in the Assembly Rooms, and was an entire success. Mr Skinner has for a long time been well known as an excellent teacher of *l'art elegante de la danse*, and his ability and perseverance have won for him a high professional position in this district. A kind voice and a gentle manner are as great an assistance to a teacher of dancing as to a teacher of drawing, and we are sure that there have been no sullen faces among the small ladies and gentlemen who have been under Mr and Mrs Scott Skinner's tuition, on account of hard words and a harsh manner. At the assembly on Saturday, there was a large attendance of ladies and gentlemen, who frequently gave audible expression to their admiration for the expertness and grace displayed by the pupils. Several of Mr and Mrs Skinner's pupils from Fochabers were associated with the Elgin classes. All the pupils manifested a thorough knowledge of what they were about, and danced gracefully as well as correctly. We were thoroughly delighted with the appearance of Miss F. Forsyth, daughter of Mr Forsyth, High Street, a young lady nearly five years of age. It was quite a treat to see the "wee tot" go through the Scotch and Quadrille steps allotted to her with the utmost correctness and gracefulness possible. The advanced lady pupils, perhaps, shewed special excellence in "La Gorlitza, par Delferier." The "Ghillie Callum" and "Cane Hornpipes" were tastefully danced by Fochabers pupils. The Indian rod exercise deserves to be mentioned, not only on account of the precision and taste shewn by the pupils in its manipulation, but also on account of its value as a means of expanding the chest and improving the figures of the young people. We may mention, with regard to the music, that all the principal pieces were Mr Skinner's own composition.—*Elgin Courier.*

DINGWALL.—Mr Skinner, teacher of dancing, along with Mrs Skinner, have been conducting several dancing classes at Dingwall for the last two months. On Friday last, the season was brought to a close by two balls, one in the afternoon for juveniles, and one in the evening for the older pupils. There was a large turn-out of scholars and others at both of these assemblies, and they both passed off with great success. Mr and Mrs Skinner have, by the excellence of their teaching, given every satisfaction to the inhabitants of Dingwall, as indeed they have done wherever they have had classes. Upwards of one hundred scholars attended Mr Skinner's classes during the last season.—*Elgin Courant.*

INVERGORDON.—MR AND MRS SCOTT SKINNER'S ASSEMBLY.—The closing assembly of the pupils of Mr and Mrs Scott Skinner, teachers of dancing, came off in the Town Hall here on Friday evening last. The pupils present numbered between forty and fifty, and there was a large and very respectable attendance of townspeople as spectators. The younger classes commenced their exercises at an early hour of the evening, and at twelve o'clock the proceedings terminated. . . . The pupils went through the various fashionable dances with ease and grace, and one or two smart boys danced the "Sailor's Hornpipe," "Highland Fling," and the "Sword Dance," much to the admiration of the audience. All shewed that good use had been made of the few weeks of the teaching here. . . . The music provided on the occasion was very fine. Mr Scott Skinner's own violin-playing was quite a treat. . . . It will be seen that Mr and Mrs Scott Skinner are to open a class in Tain.—*Invergordon Times.*

PETERHEAD.—JUVENILE ASSEMBLY.—The closing assembly of Mr and Mrs Skinner's pupils took place on Saturday in the Music Hall. Calisthenic exercise is brought into prominence in Mr Skinner's system of training, the consequence of this evidently being that a graceful carriage is unflaggingly kept up by the children through all the particulars of the most difficult dance. There was a good attendance of the parents at the assembly, and they must have been gratified at the proficiency acquired by the children in the pleasant accomplishment of the art of dancing.—*Aberdeen Daily Free Press,* June 29th, 1874.

BANFF.—Mr and Mrs Skinner held an assembly on Friday at the close of their first season in Banff. The juveniles met in the afternoon, and their exercises were witnessed by a numerous assemblage of ladies and gentlemen. In the evening, the general assembly took place, when the hall was comfortably filled. . . . During the evening, the young ladies and gentlemen who had been instructed by Mr Skinner gave an exposition of the national dances of Scotland, and displayed great proficiency. The music was excellent, the Brothers Skinner being assisted by cornet and pianoforte players from Aberdeen. The proceedings were of the most enjoyable character.—*Banffshire Journal.*

INVERNESS.—MR SKINNER'S ASSEMBLIES.—On Wednesday evening, Mr and Mrs Skinner had their closing assemblies in the Northern Meeting Rooms, the juveniles meeting at five o'clock, and the senior pupils at nine o'clock. There was a large attendance, and the first-rate orchestra, made up of local talent, was led by Mr Skinner himself, who is an accomplished musician, as well as a successful teacher of dancing and calisthenics. The pupils of both sexes, of various ages, to the youngest of four or five years, performed their part in the different dances with much expertness, and in

such a manner as to give ample evidence of Mr and Mrs Skinner's careful tuition. During the evening several national dances, new to this part of the country, were introduced.—*Inverness Advertiser*, November, 1871.

KEITH.—ASSEMBLY.—Mr and Mrs Skinner's concluding assembly was held on the evening of Friday last, and was one of the most successful that has ever been in Keith—the hall being filled with spectators comprising the most respectable families in the town and neighbourhood. Mr and Mrs Skinner have gained for themselves the respect of the community by their kind and obliging manner, and the inhabitants seem reluctant to part with them. We learn that on Saturday they were requested to remain for another quarter, and at the same time had a list of over fifty names handed to them to commence with.—*Huntly Express.*

BANFF.—CLOSING ASSEMBLY.—Mr and Mrs Skinner's grand closing assembly comes of on Friday in St Andrew's Hall. This is the second visit Mr Skinner has paid us in his professional capacity, and we are glad to learn that his reputation as a teacher in dancing, &c., is fully established in this quarter. He promises to visit us annually.—*Huntly Express.*

NAIRN.—MR SKINNER'S CLOSING ASSEMBLY.—The dancing classes taught by Mr and Mrs Skinner for the last few months, were concluded by a ball in Raglan Hall on Monday night. . . . At the ball on Monday night, there was a large attendance of pupils. . . . The programme was opened by a grand processional entrée—the pupils marching, countermarching, and wheeling, with a regularity and precision worthy the emulation of any volunteer corps. It is singular to observe the effect of careful training on the scholars in the matter of marching—many, who did not naturally possess a "musical ear" in the slightest degree, being able, by dint of practice, to mark the cadence quite correctly. . . . The pupils were likewise put through the rod practice and drill—a kind of gentle exercise which is particularly worthy of recommendation for juveniles, tending to strengthen and expand the arms and the chest, and induce an erect and graceful style of walking and deportment. During an interval in the programme, and before a number of the strangers retired, Mr W. D. Penny, in a few neat sentences, expressed the gratification which he, in common with the rest of the visitors, felt at being present and witnessing the performances of the young people. He called for a vote of thanks to Mr and Mrs Skinner for the treat which had been afforded them; which was most heartily responded to.—*Nairn Telegraph*, 30th Nov., 1870.

PETERHEAD.—JUVENILE ASSEMBLY.—Mr and Mrs Scott Skinner held their pupils' assembly in the Music Hall on Saturday last, when there were present a large number of the parents and friends of the pupils. The manner in which the scholars acquitted themselves proved Mr and Mrs Skinner's efficiency as teachers of dancing, calisthenics, and deportment. At twelve o'clock noon the programme was commenced by a grand march, arranged by Mr Skinner, and was gone through with precision, and in good taste. . . . The exercises with the Indian rod and chest expander were gone through with precision, while the arrangement of the movements was all in good taste. Not the least important part of the business of a teacher of dancing is to improve the deportment, and to teach the pupils to keep good order. In both these particulars Mr and Mrs Skinner's scholars gave signs of careful training. During the assembly several of Mr Skinner's musical compositions were played with excellent effect. Seeing this is the first season we have had these popular teachers in Peterhead, we give them a hearty welcome.—*Peterhead Sentinel*, July 1st, 1874.

BALMORAL.—ASSEMBLY.—On the night of Tuesday week, Mr Skinner, professor of dancing, who has been teaching a class here for some time past, held his finishing assembly in the Iron Ballroom, at Balmoral Castle," which had been kindly granted for the occasion, as well as for the teaching. Mr Skinner's proficiency in his art, as well as his manipulating on the violin, is too widely known to require further notice than the bare mention of his name to guarantee what elegance of deportment and taste the pupils had arrived at. Suffice it to say, that the different dances were executed in a style that reflected the greatest credit on master and scholar.—*Aberdeen Free Press.*

FORRES AND NAIRN.—DANCING CLASSES.—Mr James Scott Skinner has opened dancing classes in the Mechanics' Institute here, and promises to have a successful season. At Nairn, the other evening, Mr Skinner closed with a grand assembly, when the appearance of his pupils gave unmistakable evidence of his ability as a teacher. It was remarked, on the occasion referred to, by many of the visitors present, that such a splendid orchestra has seldom or ever been heard at a ball in the north. It was made up as follows:—Mr J. S. Skinner—violin; Mr Dunlop, from the Opera House, Aberdeen—flute and piccolo; Mrs Wiseman, Aberdeen, piano; Mr Frank Sutherland, Forres—cornet; Mr J. Sutherland, Elgin—basso; and bagpipes—Pipe-Major Maclennan. The music itself was a great treat, and we trust that Mr Skinner may receive such encouragement here as will enable him to bring an equally good band to Forres for his closing night.—*Forres Gazette.*

BALMORAL.—CLOSING ASSEMBLY.—On Tuesday evening week, Mr and Mrs Skinner, teachers of music and dancing, who have been teaching a class in the Iron Ballroom here, kindly granted for the occasion by Dr Robertson, Royal Commissioner, held their pupils' closing assembly with great *eclât*. The proceedings opened with the "Grand Processional Entree," Chorus, and "Reel o' Thuilleachan," in which all present joined. Next followed several reels, English and Highland "Schottisches," "Polkas," "Quadrilles," "Gallopades," "Contre Danses," &c. The most attractive of these "Contre Danses" was "Long live the Queen," the pupils singing as they danced, "God Bless the Prince of Wales," and "Thou Bonnie Wood o' Craigielea," specially arranged by Mr and Mrs S. The "Lonach Highland Fling" and "Ghillie Callum" were then danced by the pupils in a very graceful manner. These dances were performed separately by four boys, dressed in kilts, in a masterly style, such as has not been witnessed in this locality before, and which called forth ringing cheers from the spectators. Mr J. Skinner, ably assisted by his brother, Mr A. F. Skinner, late of the 79th Highlanders; Willie Blair and son, reel players to the Queen and H.R.H. the Prince of Wales; Mr Thomson, Balmoral, on the Violoncello, supplied the music during the evening, relieved at intervals by Mr Ross, piper to the late Dowager Duchess of Sutherland, and Mr William M'Hardy, piper to the Ballater Rifle Volunteers. The music has seldom or never been equalled in the North of Scotland. As on all such occasions, the healths of the Queen and the Royal Family were drunk with Highland honours.—*Aberdeen Free Press.*

KEITH.—VOLUNTEER BALL.—The annual ball of our Volunteer Corps came off in the Mason Hall on the evening of Friday last, and was a great success. There was a fine turn out of young ladies, magnificently dressed, and the Volunteers were present to a man. The hall was beautifully decorated for the occasion. A splendid band of three violins, cornet, and double bass, led by that master of music, Mr J. Scott Skinner, filled the orchestra, and was a treat in itself. Colonel Thorburn, Lieutenant Kynoch, Lieutenant Knight of the 1st Banff, and Adjutant Carter, opened the ball by leading off in a promenade and reel, in which about 50 couples joined. General dancing was then kept up with great spirit; and the skill and precision with which they "set and turned, and crossed and cleekit," and threaded the mazy quadrilles, showed the effects of Mr Skinner's excellent teaching amongst us last season. We have never seen a public ball at which there was better dancing.—*Banffshire Journal, 25th January*, 1870.

ELGIN.—MR SKINNER'S ASSEMBLY.—On Saturday evening last, Mr and Mrs James Scott Skinner brought a successful season to a close with a grand assembly in the Assembly Rooms. Mr Skinner's class during the season numbered upwards of seventy pupils. The class was principally composed of juveniles, and the appearance of the room in the opening "Grand March," was highly captivating. With very few exceptions, the pupils seemed to be possessed of a high sense of "time," and whether in "threading the giddy mazes of the waltz," or executing the figures of the "Lancers," performing the "Highland Fling," or personating one of the "Three Graces," the effect was the same, every movement was true to time. Where all was good it is invidious to specify, still we must say that the execution of the "Highland Fling," the "Sword Dance," and "Jack o' Tar," by youths of between eleven and fifteen, was equally creditable to Mr Skinner and his pupils. The duties of M.C. were performed by Mrs Skinner, in a kind and courteous manner, while the music was supplied by Mrs Wiseman, Aberdeen, and Mr Skinner. Dancing commenced at five o'clock, and continued with little or no interval till nearly half-past ten.—*Elgin Courier.*

INVERNESS.—ASSEMBLY.—In the Northern Meeting Rooms, on Friday evening last, Mr and Mrs Scott Skinner held the first of a series of weekly assemblies, which they intend to conduct during the winter months. During the evening some excellent dancing was executed to the music supplied by Mr Skinner, and Miss M'Lennan as accompanist. —*Highlander, 19th December* 1874.

KEITH.—ASSEMBLY.—Mr Scott Skinner's finishing Assembly for the season came off in the Volunteer Drill-room, on the evening of Friday last. There was a very respectable turn out. The pupils (mostly the children of the leading families in the town) had a fine appearance, and went through their various dances with a correctness and ease which did credit to themselves and their accomplished teacher. A number of ladies, the mothers and friends of the scholars, graced the ball-room with their presence, and were delighted with the progress of the young learners. Mr Skinner has been very successful in Keith. Since he came here, about three months ago, he has taught upwards of 160 pupils. His classes have been conducted with great order and propriety, and we have no doubt that when he visits us again he will be well patronised.—*Banffshire Journal.*

The *Inverness Courier*, in speaking of Mr and Mrs Skinner's assemblies, which came off very successfully in the Northern Meeting Rooms, on Wednesday evening, says:—"There was a large attendance, and the first-rate orchestra, made up of local talent, was led by Mr Skinner himself, whose performances on the violin are a perfect treat to all lovers of music. In the various dances the pupils were expert and clever, showing careful attention and training."—*Elgin Courant*, 1st *December* 1871.

MR SKINNER'S ASSEMBLY.—Mr James Scott Skinner closed this season's classes in Forres, on Saturday last, with an assembly in the Mechanic's Institute. A number of parents, guardians, and friends, attended at the Hall to see the pupils. A varied programme of dances, &c., was gone through, and the easy and graceful manner in which even the tiniest of the young ladies and gentlemen deported themselves, proved that the teacher bestows the utmost care in lesson-giving, and uses the tact of which he is a thorough master, with success in advancing the young people in the mazes of the most intricate dances. The useful rod exercises, which were exceedingly well performed, were a pleasing feature of the proceedings. All the visitors were highly delighted with the progress made by the children.—*Forres Gazette, Nov. 25th*, 1874.

FOCHABERS.—DANCING ASSEMBLY.—Yesterday, Mr and Mrs Scott Skinner finished their season at Fochabers with an assembly in Mr Proctor's Hall, which was tastefully decorated for the occasion. The assembly opened with a march, followed by the most fashionable dances of the day. Master Dalgarno danced the "Sword Dance" and Highland Fling, and Miss Skinner the Scotch Jig. Among the visitors were a party from Gordon Castle, including the Countess of March, Lord Walter Gordon Lennox, &c. Mr Andrew, Rector of Milne's Institution, complimented Mr and Mrs Scott Skinner highly on the efficiency displayed by the pupils.—*Elgin Courant, Dec. 9th*, 1874.

ELGIN.—MR SKINNER'S ASSEMBLY.—Mr and Mrs James Scott Skinner, teachers of dancing, brought a most successful season to a close with a grand assembly, in the Assembly Rooms, on Saturday evening last. Mr and Mrs Skinner's classes were, as usual, well attended, and presented a fine appearance on Saturday, their dancing being such as to earn the highest possible credit for Mr and Mrs Skinner as teachers of this beautiful art.—*Elgin Courier, October 21st*, 1873.

KEITH.—DANCING CLASSES.—The concluding ball or *finale* of the classes for the season, conducted by Mr and Mrs Skinner, came off on the evening of Friday, and was a grand affair. The orchestra was first-class, comprising the following artistes:—Violin, Mr A. F. Skinner; contra bass, Mr H. Houlden; cornet, Mr F. Sutherland; flute, Mr Middleton; clarionet, Mr Innes; pianoforte, Miss Hunter; leader and conductor, Mr James Scott Skinner. This rare demonstration passed off with *eclat*. Cabs and busses, with the ladies, were flying in all quarters.—*Banffshire Journal.*

ELGIN.—MR A. F. SKINNER'S JUVENILE ASSEMBLY.—Yesterday afternoon, Mr A. F. Skinner, teacher of dancing, closed his classes in Elgin with a juvenile assembly. In addition to his Elgin pupils, about twenty of those who have been in his classes at Forres were present, and also two or three whom he had recently taught in Inverness; and associated with these were some four or five of the scholars who have just been under the tution of Mr Skinner's brother, Mr J. Scott Skinner, in Fochabers and Keith. The programme was a long and difficult one, but it was gone through with much spirit, and, on the whole, very correctly and gracefully. In the marching, the valses, galops, quadrilles, and lancers, as well as in the Highland dancing, there was a style manifested which was very pleasing to admirers of the genuine graces of the ball-room; and the enjoyment of the assembly was very much heightened by the excellence of the music, in which Mr Skinner, himself a master of the violin, had the assistance of his brother, who is perhaps a more accomplished violinist still, and of Miss Hunter, from Aberdeen, whose piano music was really very superior. In a short interval in the middle of the dancing, the boys and their fair partners refreshed themselves with good things, supplied by Mr Macdonald of the "Peacock," in the supper-room.—*Elgin Courant, June* 25, 1869.

FORRES.—MR SKINNER'S FANCY DRESS ASSEMBLY.—On Friday afternoon Mr and Mrs Scott Skinner held their annual fancy dress assembly in the Agricultural Hall, Forres. The ball is in connection with the pupils that Mr and Mrs Skinner have had under their care during the late season. There were above one hundred pupils present, and of course, as is understood, were of the younger class. A good many came from Elgin, although the day was of a most disagreeable kind. The basement of the Agricultural Hall was finely floored, and round about it were forms, where a large number of the spectators were seated. In the balcony above, however, a still larger number of spectators were seen evidently enjoying a treat, which is by no means an everyday affair in Forres, even though it is a fashionable little place. The rooms adjacent to the Hall were used for dressing and other purposes. At the south end of the Hall there was a finely erected orchestra, and upon it stood as fine a band as ever discoursed music at a ball. They consisted of Mr Skinner (first violin), Mr W. Sutherland (second violin), Mr J. Sutherland (double bass), Mr F. Sutherland (cornet), Mr Hugh Dunlop (piccolo), and Miss Skinner (pianoforte).

The ball commenced at three o'clock in the afternoon by the grand *entree* march, when above one hundred pupils in fancy costume, bearing flags, &c., entered in couples led by Mr and Mrs Scott Skinner. The dresses were very pretty and antique, according to the characters, but all were attractive.

The programme was a long and varied one, and embraced so many difficult movements, that, on the execution of each piece, the little children were applauded by the audience. Indeed, it was the wonder of all how Mr and Mrs Skinner could have brought their pupils up to such a standard of excellence, and how the tiny creatures could contain all the intricate mazes of the dance in their little heads. But they were not seen at their best advantage until taken to the test individually, when their graceful movements elicited a hearty response from the appreciative audience. At this ball a new dance was introduced, in the shape of the "Polo" Quadrille. It is a French dance, and bears all the

gaiety which that country is famed for; but, at the same time, has a remarkable resemblance towards a combination of our common Lancers and Quadrilles, with a little variation added here and there. In this dance the pupils figured to their best. A long programme of schottisches, polkas, waltzes, quadrilles, &c., was gone through, and suitable intervals allowed for the little children to rest and refresh themselves, so as to be able to follow their seniors in the dancing. We may just add one word about the music. Every one who knows Mr Skinner cannot but appreciate both his own compositions and his renderings of the other composers' pieces, and need we say that the music discoursed was the principal compositions of the leading composers of the day!—*Elgin Courant and Courier, November* 1880.

FORRES.—FANCY BALL.—A very interesting entertainment took place at Forres last night, namely, a grand fancy ball, given in connection with Mr Scott Skinner's classes. The ball was held in the Agricultural Hall. The large area was floored for the occasion, and the entry of one hundred children, dressed in every imaginable costume, from King Christmas to the Babes in the wood, was an imposing spectacle. Although the weather was unfavourable, the proceedings attracted crowds of spectators. Lady Eleanor Brodie of Brodie, under whose patronage the ball was held, was present with the young members of her family.—*Inverness Courier, November* 1880.

FANCY JUVENILE DRESS ASSEMBLY AT ELGIN.—On Saturday, Mr and Mrs Scott Skinner, teachers of dancing, brought their season in Elgin to a close by a juvenile fancy dress ball in the Assembly Rooms, and the gathering proved to be one of the most interesting and successful dancing entertainments that has taken place in Elgin for many years. It was known that the children were to be beautifully dressed, for the most part in character, and in consequence, the assemblage of spectators was so unusually large, that all could not be accommodated with seats. The sides of the hall were thronged with a brilliant array of ladies and gentlemen; and those who could find neither standing nor sitting room had to retreat to the orchestra, which was filled, and from which an excellent view of the proceedings could be obtained. Mrs Allan, from Aberdeen, presided at the piano, and Mr M'Kimmie, Elgin, performed with the cornet. The ball opened with a grand march, and as the scholars—about sixty-five couples, bearing flags, banneretts, bouquets, wreaths, and baskets of flowers, filed into the hall, the audience was at once captivated by their interesting appearance. Among the little women folks you would have seen two Marys, Queen of Scots, the costume, and one might almost say the air and mien, of that hapless monarch being faithfully copied. Side by side with "Spring" you would have beheld "Autumn," gorgeously and suitably arrayed in garments which portrayed that most interesting of all the seasons of the year. Two "Red Riding Hoods" and a single "Beauty" came apparently from fairyland, while not far off was "Little Bo-Peep," seemingly from the same happy region. On coming back to things of earth, you would have seen a little Puritan woman, prim and demure, and clothed exactly as if she had been newly handed down from the time when Charles suffered; and borrowed, as one would be apt to think, from former days, was a "Lady of the Last Century," in the time when George the Third was King. Then there were "Scotch Girls" in appropriate costume; a little fish-wifie, with a neat little creel on her little back, and cockernony mutch on her head; a German peasant, and an Italian peasant acting as nursemaid to a waxen baby that she daintily carried in her bosom; and a lovely little "Queen of the May." Among the "young men," the Highland dress, as might have been expected, most strongly prevailed, and one of them personated "Bonnie Prince Charlie;" one was clad as a "shepherd," with crook and plaid and tartan hose; there were several representatives of Britannia's heroes of the mountain wave, in naval costume; one was a pirate, but his face, beaming with amiability, had not the look of a ferocious sea-king; and one young gentleman, dressed in silken velvet, acted as "The Hunter" of the party. These are a few of the characters, culled at random, as they are remembered, from the fairy throng that graced the Assembly Hall on Saturday, but they by no means exhaust the list, and can only give a faint indication of the gorgeous and pleasing spectacle there displayed. Of the exercises that followed, little need be said beyond the fact, that the youthful people acquitted themselves admirably, and called forth manifestations of liveliest satisfaction from the numerous crowd of spectators around the hall, most of whom expressed surprise that pupils so young could be taught to do so much and so gracefully in the brief period of a few weeks. The "Highland Fling" was beautifully danced by about sixteen fine young fellows, and the "Sword Dance" was neatly performed by one of their number. A naval dance—"Jack Tar"—was detailed to a stalwart sailor-like youth, who had never perhaps seen or felt the "briny sea" nearer than from an occasional visit to the braes of Stotfield, or a douk maybe at the "Pears and Plums" near by; but the admirable skill which he displayed, both in the inspiriting dance itself, and in the nautical manœuvres which usually accompany it, shewed that he was really to the manner born, and his efforts were rewarded with a hearty round of applause. The "Bohemian Polka" was danced by two little ladies, to the admiration of all present. The proceedings were brought to a close about half-past three, when pupils and spectators retired, all alike highly gratified with an entertainment that was pleasant and creditable to all concerned.—*Banffshire Journal, October* 1879.

ELGIN.—FANCY DRESS ASSEMBLY.—On Saturday, Mr James Scott Skinner's dancing classes for the season were concluded with a fancy dress assembly, which was really a very pretty sight, and many came to see it. The large ball-room of the Assembly Rooms was crowded, two rows of seats all round it being occupied with ladies and gentlemen who came to see the proceedings, while many people had to stand for whom no seats could be found. The floor at the same time was filled with the youthful dancers, who looked bright, and gay, and happy, and graceful, pleasing very much the older people looking on, and doing much credit to their enthusiastic and painstaking teacher. The dancing lasted from twelve to half-past three, except that short intervals were given for refreshments suitable to boys and girls of tender years. The Grand Entree showed at once what the young people could do. Through all kinds of mazy movements they threaded their various ways with charming confidence, quietness, and grace, in one dance after another; and in the Highland Fling, Jacky Tar, Ghillie Callum, and other dances, several of them, young as they were, showed as much precision and taste as any Strathspey man on the competition boards at a Highland gathering. Mr Skinner is a master in conducting as well as in music, in which he was assisted by Mrs Allan, of Aberdeen. Saturday's Assembly was the largest and most successful one he has had in over twenty years' experience. —*Elgin Courant and Courier, Oct.* 15, 1879.

FORRES.—FANCY DRESS BALL AT THE AGRICULTURAL HALL.—On Friday last, Mr James Scott Skinner terminated his season's classes in Forres with a grand fancy dress assembly in the Agricultural Hall here. Notwithstanding that the weather was very unfavourable, a gale of wind blowing with squalls of rain, there was a large attendance of parents and guardians, and some hundreds of spectators thronged the galleries. The Hall was floored and well lighted up for the occasion. Among those who attended were Lady Eleanor Brodie, Patroness of the Ball, and the younger members of her family; Mr and Mrs Robertson of Mayfield; Mr and Mrs Grant of Thornhill, and family; Mr and Mrs Forsyth of Canton Villa; Mr and Mrs H. Thomson, Knockomie; Mr and Mrs Fraser, Netherton; Mr Dick, Rothes, Miss Dick, Mr Dick, Nairn, and Miss M'Kenzie, Bulletloan; Mr M'Kessack, Balnaferry; Dean Wight, Miss Wight, and Miss Harper; Mrs James Gordon; Mr Wilson and Miss Wilson, West Park; Mrs Johnstone, Frederick Place; Miss Macpherson and Miss Urquhart, Bogton Place; Miss Petrie Hay; Mr and Mrs Alex. Smith, Grange; Miss Bowie; Miss Ross, Tytler Street; the Misses Kay; Mr and Mrs D. Macpherson; Mr and Mrs R. Kynoch; Mr and Mrs Alex. Fraser; Mrs and Miss Fraser, Springfield; Mrs Wright, Bronté Place; Mrs Walker, Park Villa; Mr and Mrs Fowler, Pilmuir; Mr and Mrs Scott, Apple Grove; Mr and Mrs Charleson; Captain Boyd; Mr Sim, Rafford, &c.

The proceedings commenced at three o'clock afternoon, with the grand entry march, in which one hundred pupils took part. The appearance of the youthful throng, in every varied rainbow hue, was very striking, and the onlooker could not fail to be charmed with the neat deportment of the little ladies and gentlemen, and with their accurate performance throughout the mazes of the march. The large hall was admirably adapted for the spectacle, and no expense was spared to make it successful. The costumes were resplendent, the wearers, more especially the gentler sex, doing justice to them. There were flower girls worthy of the court of Flora, and queens that would have gladdened the hearts of the most fastidious of sovereigns. There were living representatives of the courts of a bygone age, recalling to mind the lovely daughters of the land who flourished during the reign of the second George, one little Mary Queen being a magnificent success; shepherdesses fresh from Arcadia, many a lingering swain contemplating their rural charms; and fairies with sylph-like forms, who seemed "only by complaisance" to touch the earth. Looks and characters were, as a rule, well suited, and the costumes were one and all very appropriate—a circumstance for which credit is due, we understand, no less to Mrs Skinner than to the parents. Among the young gentlemen, the Robinson Crusoe, the Eastern characters, Robin Hood, and the Agricultural Bumpkin, attracted most notice in the procession. The programme of dances was as follows:—German Schottische and Hungarian Polka; Long live the Queen, with flags; Reel, "Marquis of Huntley's Farewell"; the French Quadrille *Polo;* the National Dances—Scotch Steps, Sword Dance, The Graces, Highland Fling, Cane Hornpipe, Scotch Medley, Jack Tar, Mazurka, Valse, Gorlitza; Quadrille and Scotch Steps; Indian Rod Exercises, Valse Country Dance, and Galop, Reel of Tulloch, &c. The pupils showed a thorough acquaintance with their work, and we do not remember an occasion on which we have seen so many young children dance so uniformly well. Of course, the performances of the picked scholars were such as would have done credit to any assembly, and were only what one would expect from such able teaching as Mr Skinner's. The music to the dances was excellent, the band being as follows:—Violins—Mr Skinner and Mr W. Sutherland, Elgin; violoncello—Mr J. Sutherland, Elgin; cornet—Mr Frank Sutherland, Elgin; piccolo—Mr Hugh Dunlop, Harrogate; and grand pianoforte—Miss Jeannie Skinner and Miss Evans. Sergeant Macnaughton ably superintended the march, and announced the numbers of the programme, while Mrs Skinner directed the dance with her customary tact. The refreshment tables were most successfully attended to by Mr Fraser, baker, this department, despite the crowd, being supplied and waited in a most creditable fashion.

ADULT ASSEMBLY.

The assembly of the adult pupils took place later in the evening, when there was a large gathering, not a few visitors being present in the galleries. In course of the evening, Mr Dunlop played Richardson's celebrated solo, "Nae luck aboot the House," on the flute, his finished rendering of its difficult variations being a treat of no ordinary description to lovers of music. Mr Skinner also performed a solo with characteristic ability. Mr Charleson's Jack Tar, Mrs Skinner's Gorlitza, Miss Jennie Skinner's Gavotte, and Mr Skinner's Highland Fling, were also pleasing interludes to the interesting proceedings, all of them being executed with great taste. Pipe-Major Fletcher, and Piper Ross of the Forres Volunteers, supplied excellent bagpipe music. Mr Duncan Elgin, gave great satisfaction as manager of the hall.—*Forres Gazette.*

REVIEWS OF VIOLIN RECITALS, CONCERTS, &c.

BANFF.—RECITAL.—Last night Mr Scott Skinner gave a recital in St Andrew's Hall, Castle Street. The audience was large, the hall being well filled. The programme was most attractive, and the performances throughout greatly enjoyed, the artistes being heartily cheered and frequently encored. Mr Scott Skinner gave no fewer than eight violin solos, displaying great powers of manipulation in the rendering of various styles of composition. A specially attractive feature was the playing by Mr Skinner of his own Scotch selections. He was ably assisted in the programme by Mr Hugh Dunlop, solo flautist, one of the most accomplished flute players in this country. In the solo, "There's nae Luck," the mellow tones of the instrument were admirably brought out. In the duets, too, the blending of the notes by the violin and flute was harmonious and effective. Mrs Allan, from Aberdeen, proved a valuable aid as accompanist on the piano, and she was evidently a favourite with the audience.—*Banffshire Journal, March* 18, 1879.

INVERNESS.—MUSICAL RECITAL.—The large and respectable auditory who mustered in the Music Hall on Wednesday evening, had a rare treat in the wonderfully fine musical recital given by Mr Scott Skinner and party. The very tone of Mr Skinner's violin was a treat. That instrument has a history, and we should like to know it. Where did that breast come from; whence the back; who put them together; and, finally, in whose hands did the almost living whole mellow into the sentient thing it now is? And really Mr Skinner does the instrument justice. His performance of the overture of Mozart's Figaro, Paganini's Rondo "Pizzicato," and De Beriot's Concerto, were simply magnificent. And when he turned to the strathspeys and reels, what spirit and finish! and what generations of associations arose in the mind as he drew forth from that wonderful interior the stirring notes of "The Marquis of Huntly's Farewell," and "The Marquis of Tullybardine." We sincerely hope to see and hear Mr Skinner again soon. Mr Dunlop's flute playing was also very fine—his rendering of Boehm's "Du! Du!" particularly so. He proved an able mate with Mr Skinner in Bellini's Duet, "Deh! Conte." *The Highlander, Inverness, April* 4, 1879.

HUNTLY.—On Monday evening Mr James Scott Skinner, violinist, assisted by Mr Hugh Dunlop, the celebrated flautist, gave a recital in Stewart's Hall. The audience was small. The music was of a superior nature. Mr Skinner and Mr Dunlop both showed that they were complete masters of their instruments, the former of the violin, and the other of the flute. The various pieces executed were exceedingly well done. Mrs Allan, of Aberdeen, accompanied on the pianoforte.

VIOLIN AND FLUTE RECITAL.—Mr Scott Skinner gave his instrumental recital in Stewart's Hall, on Monday evening, when there was but a very poor house. Notwithstanding

the small number of people, Mr Skinner, assisted by Mr Dunlop (flautist), and Mrs Allan (pianiste), went through the programme, which contained many excellent pieces, and were all rendered in such a way as to reflect great credit on the performers. The class of music was by far too fine for the most of those present; but the extraordinary manipulation of the gentlemen was such as to create quite a sensation. Mrs Allan rendered good service as accompanist. Altogether, the entertainment was really first-class, and the company is one which deserves a visit from those who want to hear thoroughly good music.—*Huntly Express, March* 29, 1879.

ELGIN.—RECITAL OF INSTRUMENTAL MUSIC.—On Thursday evening Mr Scott Skinner gave a recital of instrumental music in the Assembly Rooms to a large and respectable audience. The instruments consisted of a violin, flute, and pianoforte, which were manipulated by Mr Scott Skinner, Mr Dunlop, and Mrs Allan, respectively. The style and quality of the music was excellent. Everyone was delighted with the entertainment, and hope soon to have it repeated. —*Aberdeen Free Press, March* 29, 1879.

TAIN.—INSTRUMENTAL CONCERT.—On Monday night we were favoured by a visit from Mr Scott Skinner, the eminent violinist, who, along with Mr Dunlop, flautist, gave a recital of high-class and popular music. The audience was not so large as might be expected from the nature of the entertainment. Often, when some rag-tag and bobtail concert party visit the Royal Burgh, they get a large house, while, on the other hand, if there is really good music to be heard, a greater number of empty benches are to be seen than ought to. If, however, the audience was not so large as it should, it was a thoroughly appreciative one. Mr Scott Skinner played with his usual brilliancy, His rendering of the different violin solos was very fine. The programme included his new strathspey, "Mrs Scott Skinner," and the always popular "Miller o' Hirn." Among his high-class pieces perhaps the most taking were De Beriot's "Seventh Air," in E major, and the "Carnival of Venice," the harmonies in which were beautifully played. It was a treat to hear a flautist of Mr Dunlop's ability in the north. His principal solos were Boehm's "Du ! Du !" a Pot Pourrie on National Airs by Nicholson, and the Scotch favourite, "There's nae luck about the house." He also seems as much at home with the violin as with the flute, judging from the manner in which he played, along with Mr Skinner, the duet, "Deh Conte," from Norma. Mrs Allan was the accompanist, and while playing well, she had the merit of not obtruding the accompaniment so as to spoil the effect of the principal instruments, a merit not always possessed by lady accompanists.—*Invergordon Times, April* 2, 1879.

FORRES.—MUSICAL TREAT.—On Wednesday evening lovers of music enjoyed a treat in the Mechanics' Hall, in the shape of a concert by Mr J. Scott Skinner. There was a good attendance. Mr Skinner was assisted by Mr Hugh Dunlop as solo flutist, and Mrs Allan, accompanist.—*Inverness Advertiser, March* 29, 1879.

ELGIN.—VIOLIN RECITAL.—Mr Scott Skinner, assisted by Mr Hugh Dunlop, gave a recital of instrumental music in the Assembly Rooms, Elgin, on Thursday evening. There was a very large and highly appreciative audience. Mr Scott Skinner's skill, we might almost say genius, as a violinist is well known all over the north; but we venture to say that the most ardent admirer of Mr Skinner was on Thursday night delighted beyond his utmost anticipations. The programme was an ambitious and very exacting one. It contained no fewer than eighteen numbers, a few being Scotch selections, but the greater portion classical pieces exceedingly difficult of execution. Mr Scott Skinner proved himself, if proof were needed, a thorough master of the violin. He displayed a manual dexterity marvellous to witness, and, what is equally necessary to their perfect representation, caught and vividly reflected the spirit of the various pieces he played. Mr Hugh Dunlop, too, used the flute with admirable skill and effect. A magnificent performance was his playing of L. de Jong's Fantasia from "Faust." Mrs Allan played the piano accompaniments with her accustomed ability. Altogether, the recital was in every respect perfect. We only wish that in Elgin we had the opportunity of listening more frequently to a musical entertainment of so high an order.—*Elgin and Moray News, March* 29, 1879.

ELGIN.—MUSICAL RECITAL.—Mr Scott Skinner, along with Mr Dunlop, the celebrated flute player, and Mrs Allan from Aberdeen, gave an entertainment of instrumental music in the Assembly Rooms, on Thursday evening. Mr Skinner, who is gifted beyond common as a violinist, gave the greatest satisfaction in his selections of Scotch reels and other national airs; and the programme, which consisted of solos, duets, and overtures, was gone through with great spirit, and highly gratified the select audience present on the occasion.—*Aberdeen Journal, March* 29, 1879.

ELGIN—MR SCOTT SKINNER'S RECITAL.—Last evening, in the Assembly Rooms, Mr Scott Skinner gave a recital of instrumental music of a highly interesting and classical nature, to a large and appreciative audience. This class of entertainment, so popular in larger cities, is unfortunately of rare occurrence in these parts, which is much to be regretted, as many superior compositions are submitted which otherwise are seldom heard. Mr Scott Skinner—a host in himself on the violin—was on this occasion supported by Mr Hugh Dunlop, the eminent flautist, and by Mrs Allan, accompanist, and a large and varied programme was got through in a very artistic and acceptable manner. The programme consisted of eighteen numbers—truly a large undertaking for only two soloists to attempt to grapple withal—but, by dint of sheer musical genius and enthusiasm, not only was every number thoroughly executed, but that with a style and finish which bespoke the true artist. The extraordinary digital dexterity which distinguishes Mr Scott Skinner's playing is of itself a marvel; but the hearty enthusiasm infused into every movement in rendering the music, was a treat of the highest order. Mr Hugh Dunlop is a less demonstrative, but sound and painstaking musician, and made a highly creditable appearance. The programme consisted of violin and flute solos by eminent composers, interspersed with strathspeys and reels, in the playing of which Mr Skinner is a distinguished master, while valuable and efficient accompaniments by Mrs Allan gave a fulness and completeness to the whole evening's entertainment, which was one we hope will be soon repeated in Elgin.—*Elgin Courant, March* 28.

ELGIN.—On Wednesday evening, Mr James Scott Skinner, the prize strathspey and reel player of Scotland, gave a grand entertainment in the Lower Hall of the Mechanics' Institute. There was a good attendance, and the programme was a very fine one.—*Elgin Courant, March* 28.

ROTHES.—On the evening of Friday last, Mr Scott Skinner gave a violin recital in the Masonic Hall here. The attendance was pretty good, but certainly nothing like what such a high musical treat deserved. Mr Scott Skinner's rendering of such airs as "O' a' the airts," "Auld Robin Gray," &c., fairly held the audience spellbound; whilst his enthusiastic and masterly playing of the "Reel o' Tulloch," "Miller o' Hirn," and similar rousing strains, was equally successful. Mrs Allan's pianoforte playing (of a class seldom heard in this quarter) was very much admired. The entertainment was a decided success throughout.—*Elgin Courant, April* 1, 1879.

NAIRN.—CONCERT.—On Saturday evening Mr Skinner gave a concert in the Public Hall, Nairn. Mr Skinner's violin solos were as usual characterised by great brilliancy of execution, shewing a complete mastery of the violin. Mr Hugh Dunlop, a well-known southern flautist, made his first appearance here, and should he return again he will be sure of a good welcome. His playing on the flute was a great treat, some of his solos being really wonderful performances. Mrs Allan was the piano accompanist.—*Nairn Telegraph, April* 2, 1879.

DINGWALL.—MR SCOTT SKINNER'S RECITAL OF INSTRUMENTAL MUSIC.—On Tuesday night a fairly large, but very attentive and appreciative audience, assembled in the Masonic Hall to listen to an exceedingly attractive recital of classical music by Mr Scott Skinner. This gentleman has a remarkable command over the violin. His interpretation of the Seventh Air in E major, and of the First Concerto, Op. 16, both from the works of De Beriot, were very masterly and telling. That odd but characteristic theme of Paganini's, "Pizzicato," called forth a well merited applause. In all the selections with which Mr Skinner was credited in the programme, he exhibited an enthusiasm which displayed the genius of the true artist. His fingering throughout was thorough, yet nothing could have surpassed the dash and spirit which he infused into the strathspeys and reels, which formed a part of the programme. They were simply perfect. He was accompanied by Mr Hugh Dunlop, flautist, and by Mrs Allan, accompanist. Mr Dunlop is also a thorough musician. His style is quiet, but faultless. He was decidedly most successful in his selection from classic authors. We would make special mention of his rendering of the Fantasia from "Faust," and of the brilliance with which he executed the very difficult but taking variations set to "There's nae luck." Mrs Allan added much to the evening's enjoyment as accompanist. She knows what an accompaniment is. She kept the piano subordinate to the solos throughout, yet it was always heard, and heard to advantage. Such recitals as these have an educative tendency, and certainly a very elevating one. It is worthy of remark, as shewing the musical talent in town, that among the audience there were no less than thirty local amateur violin players.—*Ross-shire Journal, April* 4, 1879.

INVERNESS.—MUSICAL RECITAL.—To-morrow evening a recital of instrumental and vocal music is to take place in the Music Hall, the artists being Mr Scott Skinner, violinist and composer; Mr Hugh Dunlop, one of the best of modern flautists, connected with the Sims Reeves' concerts; Mr J. M. A. Kay, Scottish vocalist; and Mrs Allan, pianist. The programme issued will commend itself to all who desire to enjoy a musical treat for a couple of hours.—*Inverness Advertiser, April* 1, 1879.

INVERNESS.—RECITAL.—On Wednesday evening last, Mr Scott Skinner, assisted by Mr Hugh Dunlop, flautist, Mr J. M. A. Kay, vocalist, and Mrs Allan, pianist, gave a recital of high class music in the Music Hall. Mr Skinner, whose instrument was the violin, on which he is an executant of well-known ability, performed De Beriot's "Seventh Air" with great facility and expression, while in the "Air Varie, Op. 10," from P. Rode, the execution was particularly pleasing. In Paganinini's "Pizzicato," the fingering so peculiar to the eccentric genius of the composer was rendered with great apparent fidelity as well as success. De Beriot's "First Concerto, Op. 16;" "Carnival de Venise;" and C. Rougier's "Keel Row," as solos, also received an intelligent rendering at the hands of Mr Skinner, who introduced throughout the programme several pieces of his own composition with great acceptance. The performances of Mr Dunlop on the flute were all that was to be expected from an accomplished musician and a complete master of his instrument. The variations on such well-known popular airs as "There's nae luck about the House," and "Rule Britannia," as well as a fantasia from "Faust," showed the capabilities of the instrument to the best advantage, and earned for the performer frequent rounds of well-merited applause. We should not forget to mention a duet between two violins, by Mr Skinner and Mr Dunlop, "Deh ! Conte," from Bellini's "Norma," and Scott Skinner's overture "Rob Roy," on violin and piano, by Mr Skinner and Mrs Allan. Mr J. M. A. Kay sang, in good voice and style, "Up in the morniu' early," "O are ye sleeping Maggie," and, in response to an encore, "Auld Joe Nicolson's bonnie Nannie," which were well received, while Mrs Allan acted as accompanist throughout in an acceptable manner. The concert was very enjoyable from first to last, and the efforts of the performers merited a fuller house."—*Inverness Advertiser, April* 4, 1879.

INVERNESS.—RECITAL.—Last night, in the Music Hall, Mr Scott Skinner, supported by Mr Hugh Dunlop, Mr J. M. A. Kay, and Mrs Allan, pianist, gave a very successful musical recital to a large and appreciative audience. Mr Skinner performed on the violin, Mr Dunlop on the flute, Mr Kay sang several Scotch Songs, and Mrs Allan played the piano accompaniments. The entertainment, in every respect, was exceedingly good, and the interest of the audience from first to last was sustained.—*Inverness Courier, April* 3, 1879.

PETERHEAD.—MR SKINNER'S EVENING RECITAL.—Last night Mr Scott Skinner and Mr Dunlop gave a violin and flute recital in Prince Street Hall. The programme included a very varied selection of pieces, and afforded ample scope for the display of much executive power. Mr Skinner exhibited a perfect command over the resources of his instrument, in rendering not only rapid and ornate passages, which were bowed with much precision and power, but equally so in the lighter touches, which were given in a skilful and artistic manner. Quite as effective were Mr Dunlop's efforts to give expression to a wide range of difficult numbers, but most appreciatively so when discoursing several of our exquisite ballad airs, which never seem to become hackneyed by repetition.—*East Aberdeenshire Observer, Peterhead, April* 4, 1879.

PETERHEAD.—MR SCOTT SKINNER'S RECITAL.—Mr Scott Skinner gave a musical recital in Prince Street Hall, Peterhead, on Thursday evening. Mr Skinner's power in the manipulation of the violin is well known, and his excellent renderings of the selection he made on Thursday evening elicited hearty applause; while Mr Hugh Dunlop's flute solos, it is almost superfluous to state, were also warmly received.—*Aberdeen Journal, April* 5, 1879.

PETERHEAD.—MR SCOTT SKINNER'S RECITAL.—On Thursday evening Mr James Scott Skinner, assisted by Mr Hugh Dunlop, and Mrs Allan, Aberdeen, gave a violin and flute recital in the Prince Street Hall, to a critical and appreciative audience. Those whose taste lies in the direction of listening to violin playing by a master of the instrument, or to flute solo playing of the very highest order, will wait some time before they have an opportunity of enjoying an entertainment similar to that of Thursday evening. As an instrumentalist, Mr Scott Skinner possesses qualifications sufficiently well known to require no laudation here. Never, it may with safety be said, has an opportunity been afforded in Peterhead of hearing such magnificent flute playing as that of Mr Dunlop. Nor should the flute accompaniment on the piano, played by Mrs Allan, be forgotten, inasmuch as it was a performance which to err in would have been easy.—*Aberdeen Free Press, April* 5, 1879.

PETERHEAD.—MR SCOTT SKINNER'S RECITAL.—Mr Scott Skinner, accompanied by one of the first flute players of the day, Mr Hugh Dunlop, and Mrs Allan, as accompanist on the piano, gave one of his charming instrumental recitals in the Prince Street Hall, on the evening of Thursday last. The audience, in common with the other audiences over the north, who have had the pleasure of listening to this excellent entertainment, enjoyed in full the astonishing dexterity and correct execution of the different soloists, from the first to the last of the programme. We have on several occasions had to speak in the highest terms of praise of Mr Scott Skinner's abilities as a violinist and composer, and we are sure many will remember the treat he afforded the musical folks in Peterhead on the occasion of his giving his first recital, some two years ago. If the recital then was a success, as was agreed to by all present, we have no hesitation in pronouncing the recital of Thursday as a still more complete and enjoyable entertainment. The selections played were all of the very highest order in each class to which they belonged, as the following copy of the evening's programme will show :—

PART I.

1. Overture—"Figaro," . . . . . *Mozart.*
2. Violin Solo—"O' a' the airts," . . . *Marshall.*
3. Flute Solo—"Du ! Du !" . . . . *T. Boehm.*
4. Scotch Selection—"Auld Robin Gray," "Mrs Scott Skinner," Strathspey "Miller o' Hirn," and "Auld Wheel," . . . . . *Scott Skinner.*
5. Violin Solo—Seventh Air in E major, . . *De Beriot.*
6. Duet—"Deh ! Conte," from "Norma," . . *Bellini.*
7. Violin Solo—"Air Varie," Op. 10, . . . *P. Rode.*
8. Rondo—"Pizzicato," . . . . . *Paganini.*

PART II.

1. Overture—"Rob Roy," . . . *Scott Skinner.*
2. Flute Solo—Fantasia from "Faust," . *E. D. Jong.*
3. Violin Solo—First Concerto, Op. 16, . *De Beriot.*
4. Scotch Selection—"The Marquis of Huntly's Farewell" Strathspey, "The Marquis of Tullybardine" Reel, &c. &c.
5. Flute Solo—"There's nae Luck," . . *Richardson.*
6. Violin Solo—"Carnaval de Venice," . *Paganini.*
7. Flute Solo—"Rule Britannia," . . . *Drouet.*
8. Violin Solo—"Keel Row," . . . . *C. Rougier.*

Finale—"God save the Queen."

In opening the programme with Mozart's pretty overture "Figaro," the audience was much struck with the dash and spirit thrown into it by the three instrumentalists. This was followed by the highly national air, "O' a' the airts," one of Marshall's best compositions, which Mr Skinner rendered with all the delicacy and pathos one could desire. Mr Dunlop then gave a solo on the Boehm flute in a manner which quite surprised his audience. Never in Peterhead have we heard such flute playing. The weird-like music was performed with marvellous effect and accuracy. Mr Skinner in turn gave one of his favourite Scotch selections, for which he is so well and favourably known. In his violin solo, "Seventh air in E major," by De Beriot, he was particularly happy, and here the true and delicate accompaniment of Mrs Allan was thoroughly successful; while the next solo, "Rode's exquisite air in G major, Op. 10, went to shew Mr Skinner's wonderful execution on the violin, as also did Paganini's "Pizzicato" Rondo, a remarkable duet on the violin for one, when the accompaniments are played with the left hand. The latter solo was indeed a peculiar and clever piece of execution. The "Rob Roy" overture by Mr Skinner was received with much enthusiasm, sparkling as it does with the choicest of our Scottish melodies, such as "The Birks of Invermay," "Robin Adair," &c. &c. In this overture "Robin Adair" was beautifully played as a solo on the flute by Mr Dunlop. Perhaps the most difficult parts of the programme was the flute solo E. De Jong's Fantasia from "Faust," and the First Concerto for Violin, Op. 16, by De Beriot. The playing of the former by Mr Dunlop was characterised by careful study and wonderful manipulation of this mysterious aad highly imaginative composition, while the rendering of the elevated Concerto was justly calculated to please the most refined taste. While particularising the above, it is only for us to say that every part of the programme was gone through in an exceptionally clear manner; and in conclusion we have only to express the hope that we may soon have another opportunity of hearing such instrumental music.—*Peterhead Sentinel, April* 9, 1879.

NAIRN.—MR SCOTT SKINNER'S CONCERT.—Mr Scott Skinner gave a recital of music on the evening of Saturday last in the new Public Hall. The attendance was comparatively small, but appreciative. The artistes did well, and deserved a better house.

ELGIN.—CHORAL UNION CONCERT.—On Friday evening the Elgin Choral Union gave its concluding concert for the season in the Assembly Rooms. The Union seems to be at present in a flourishing condition, so far as membership goes, and the choral singing evinced, on the whole, a thorough drilling by the conductor, Mr Evans, who has had the members hard at work for the last four months. The programme was opened by the chorus from "Judas Maccabæus," "Lead on, Lead on," which was very creditably sung; "And the Glory of the Lord" (Messiah) was also well rendered, but a want of confidence in attacking some of the phrases interfered with the harmony. In the chorus, "Hail! Judea" (Judas Maccabeus), there was a good deal of spirit thrown into the singing, and this chorus was much enjoyed, notwithstanding its being at some parts rather "jerky." Ebdon's "Magnificat" in C was well sung, and so also were the recitative and chorus from "Creation"—"In Splendour Bright," and "The Heavens are Telling." Mr H. Fraser sang the recitative in correct time; but the tenors failed to take their high notes in the chorus with proper effect. Miss Cooper sang very beautifully the air, "When I think upon Thy Goodness;" and later on in the programme she delighted the audience by her singing the pretty song by Ganz, "Sing, Sweet Bird," and "Afton Water." In response to encores, she gave "The Crookit Bawbee," and "Within a Mile o' Edinburgh Toon." Her appearances were loudly applauded, and she seemed to establish herself as a favourite with the audience. Mr Fyvie's solos—"There is a Green Hill far away," and "The Outlaw," were fairly sung, though he was inclined to get flat, and somewhat lacks in execution. Mr H. Fraser sang a song in the second part, which was not very well suited to his voice, entitled, "O bid your faithful Ariel fly." He gave a very tasteful rendering of the song, however. The part songs, &c., in the second part of the programme were, "Awake, Æolian Lyre," "O who will o'er the Downs," "Mark the merry Elves," "Come, old Comrade," "My love she's but a lassie yet," and "Huntsmen." These were sung with spirit, and generally in correct time, and gave token of careful training. "Fioravante's Singing Lesson," a serio-comic duet, by Messrs Gibson and Murdoch, was capitally done, and an encore had to be responded to. During the evening, Miss Evans, daughter of the conductor, played on the piano "Cujus Animam," from "Stabat Mater," and, along with Mr J. Scott Skinner on the violin, Mozart's "Le Nozze di Figaro." These were skilfully played and loudly applauded.—*Aberdeen Free Press, May* 17, 1880.

STRATHPEFFER.—CONCERT.—On the evening of Friday last, Mr James Scott Skinner, teacher of dancing, Elgin, gave a concert of vocal and instrumental music in the pump-room, Strathpeffer. The concert was under the patronage of Lady Ashburton, and there was a numerous and fashionable attendance. All the performers acquitted themselves much to the satisfaction of the audience, who testified their appreciation in frequent bursts of applause. The performances of Miss Bertram on the pianoforte, and Mr Scott Skinner on the violin, were especially well received, while the Scotch songs of Mr P. Stewart were sung in such a feeling and appreciative manner, as gained the admiration of all present.—*Elgin Courant, Sept.* 8, 1871.

ELGIN.—CHORAL UNION CONCERT.—The Choral Union gave its concluding concert for the season, in the Assembly Rooms, on Friday evening. The overture, "Le Nozze di Figaro" (violin and piano), by Miss Evans and Mr Scott Skinner, was encored. The violin was handled very skilfully. The glee, "Awake, Æolian Lyre," went smoothly, and the part song, "O who will o'er the Downs," was also good. The pretty song, "Sing, sweet bird," by Miss Cooper, was, perhaps, the most successful solo of the evening, and in response to an encore, the popular "Crooked Bawbee" was also given with great success. The same lady farther on sang "Afton Water," and "Within a mile o' Edinburgh toon," with much acceptance. Rode's "Air Varie" (Op. 10), for the violin, by Mr Scott Skinner, was beautifully performed, the quaint melody running all through the piece being very delicately brought out. A well-merited encore was awarded, and responded to by "Auld Robin Gray."—*Aberdeen Journal, May* 19, 1880.

INVERNESS.—CHRISTMAS DINNER AND ENTERTAINMENT TO POOR CHILDREN.—The Committee of the Total Abstinence Society, who have charge of the Band of Hope, did a good work this season by getting up a Christmas dinner for poor children in the town. The scheme originated with a proposal to provide a dinner for the children connected with the Band of Hope, but this idea was soon abandoned, and it was determined to furnish an entertainment on a much larger scale. The town and neighbourhood was canvassed for subscriptions and donations of articles; Mr Elliot, and Messrs Macbean & Sons, took the lead in managing the business, and were assisted by a number of ladies, who entered with great cordiality into the work; and the result of their labours was that on Monday last, about 1,200 children partook of an excellent dinner in the Music Hall, and shared among them the gifts of a magnificent Christmas tree. A short concert formed the next part of the programme, the vocalists being Mr P. Stewart and Mr Kay, while Mr Wisdom accompanied on the piano, and Mr Skinner, teacher of dancing, performed various airs on the violin. Never were encores more warmly given. Mr Elliot acted as fugleman, but he was useful rather in staying the applause than in leading it. When Mr Skinner played on the violin, the children began to beat time with their feet. The accompaniment became so loud that the Chairman and Mr Elliot had to insist on its ceasing; but a subdued hum was still perceptible, rising from little feet that could not help keeping time to the music.—*Inverness Courier.*

GRAND BALL AT CRATHES.—Amongst others present were—Lady Burnett and Miss Cochrane, Crathes Castle; John Adams, Esq., and family, Bush; Wm. Anderson, Esq., and family, Hattonburn. The music was under the able leadership of Mr J. Skinner, a pupil of the celebrated Dr Mark—his solos of the "Blue Bells of Scotland" and "Last Rose of Summer" were perfect gems, and at once stamped him an accomplished and admirable musician.—*Stonehaven Journal, May* 22, 1862.

TAIN.—CONCERT.—Mr Scott Skinner, teacher of dancing, gave a concert on Monday evening, consisting wholly of instrumental music, the greater part of which was performed by himself on the violin. Mr Skinner, says the *Inverness Courier*, is a thorough master of the instrument. Lady Ross of Balnagown was present, and was greeted on her arrival by cheers. The concert was preceded by an assembly of Mr Skinner's juvenile pupils, and followed by a ball.

ELGIN MUSICAL ASSOCIATION.—GRAND SCOTCH NIGHT.—The large audience that filled every corner of the Assembly Rooms on Tuesday evening last, bore abundant testimony—if testimony were required—of the vitality and enduring interest of purely national music to the Scottish people, and the firm hold those simple and national melodies have upon the heart and mind of the Scot, whether at home or abroad. Mr Skinner's violin selections were highly appreciated, all being of his own arrangement. He was peculiarly happy in demonstrating the powers of expression of his instrument when in capable hands, as well as the wealth and variety of national song thus interpreted. In the second solo he was accompanied on the piano by Miss Jeannie Skinner, who showed great expertness and taste in manipulation. Miss Morine, as pianist and accompanist, showed great improvement on former efforts. The solo at the commencement of the second part was specially commendable. It was entitled "A Highland Medley," arranged by her father, the late Mr C. H. Morine, in which the genius of Highland melody is happily embodied in pianoforte form, and was interpreted by his daughter in a thoroughly musician-like style. Mr Kay, with great taste, conducted throughout.

ABRIDGED REVIEWS OF DANCE MUSIC FOR THE PIANOFORTE,

BY

Mr J. SCOTT SKINNER.

VERSES OF WELCOME TO THE QUEEN.—Mr J. Scott Skinner having forwarded to the Queen a copy of a poem welcoming Her Majesty again to Deeside, written by Mr R. Grant, Peterhead, and set to music by Mr Skinner himself, which is to appear in his forthcoming "Miller o' Hirn" collection, he has received the following letter of acknowledgment:—"Balmoral Castle, May 25, 1881.—Lieutenant-General Sir Henry Ponsonby, K.C.B., is commanded by the Queen to thank Mr Scott Skinner for the verses and pieces of his composition which he has forwarded for Her Majesty's acceptance." The poem was artistically executed by Messrs Taylor & Henderson.

MR SKINNER has published three or four pieces of his own composition, in which there is some real merit. The "Ettrick Vale Quadrille" is a careful arrangement of various old Scotch airs; while in the short pieces entitled "The Miller o' Hirn Schottische," there is neat and condensed writing. Strathspeys and reels by Mr Skinner also deserve some praise.—*Scotsman, October*, 1874.

THIRTY NEW STRATHSPEYS AND REELS.—ETTRICK VALE QUADRILLES, ON FAVOURITE SCOTCH AIRS.—The author of the above publications is a pupil of the late Dr Mark, and teacher of music and dancing. His knowledge of strathspey music is thorough, and his tasteful appreciation of its spirit cannot be questioned by any one who has listened to his performances on the violin. "Skinner's Collection" will be found to be a very desirable addition to existing publications of the dance music of Scotland. We have heard several of the pieces played on the pianoforte, to which instrument they appear to be well adapted, and admired them very much. Both the strathspeys and quadrilles are great favourites with lady musicians. We may add, they will also be applauded by all who value the peculiar strains and correct adaptation of measure and effect in our national Highland music. It is no small merit that "Skinner's Collection" has emanated from the precincts of Balmoral, where, before their appearance in print, several of the pieces elicited the praise and admiration of Her Majesty's Household.—*Forres Gazette.*

SKINNER'S COLLECTION OF STRATHSPEYS AND REELS.—*Second Edition.*—The Brothers Skinner are well known in the north, and this effort will not detract from their reputation. We have here "Thirty new Strathspeys and Reels, for pianoforte, violin, or violoncello, by Jas. Scott Skinner," and the collection is really worth the attention of all who love that stirring kind of music. Some of the compositions are gems in their way, and cannot fail to become popular as they are better known, and that they *will* be widely known is proved by the fact that the first edition has been so speedily exhausted.—*Huntly Express.*

THE MILLER O' HIRN.—This is the name of a strathspey just published by Mr James Scott Skinner, whose accomplishments as a musician are very rarely equalled. It is a spirited tune. No one with a taste for Highland music and dancing could "sit it."—*Elgin Courant.*

THE "MILLER O' HIRN" SCHOTTISCHE.—There is not, after all, a more exhilarating dance than a good Scotch

strathspey or reel. The strathspey is performed in a rather slower movement than a reel, and originated in the district from which its name is derived. The district of Strathspey still retains its fertility in this respect, as may be judged from the many specimens of the national dance music from the clever pen of Mr Jas. Scott Skinner. But of all the good pieces Mr Skinner has written, the "Miller o' Hirn" is doubtless the best both in melody and accent. It is very effectively arranged for the pianoforte, violin, and violoncello, and no doubt it is destined to achieve a popularity equal to that earned by some of the most famous strathspeys and reels of a past generation. The music has been lithographed by Messrs Taylor & Henderson, Aberdeen, and the title-page is a work of high art, alike in design and colour. "La Teste" has written some spirited verses in honour of the "Miller" whose name is given to the strathspey.—*People's Journal.*

Ettrick Vale Quadrilles.—Mr Jas. Scott Skinner, the composer of these quadrilles, has made a most pleasant addition to this class of dance music. The set is most excellently arranged, and the tunes used, although well-known favourites, are not hackneyed. The "go" of the whole is most inspiriting, and the "Ettrick Vales" have only to be known to become popular. . . . The pieces are very neatly got up, and in this respect alone would grace any lady's musical portfolio.—*Buchan Observer*, 1874.

We notice a new galop, "The Victory," dedicated to Brodie of Brodie, by Mr Scott Skinner, It is exceedingly lively, with very well marked dancing time, and will form a valuable addition to the music roll.—*Ross-shire Journal, March* 9, 1877.

The Victory Galop, dedicated to Brodie of Brodie, by James Scott Skinner, teacher of dancing, and pupil of the late Dr Mark.—This is a racy, spirited composition, in the genuine galop style; and it ought speedily to become a favourite with lovers of that class of music. It is full of "go," and its flow is brisk and easy. The "Victory" can be recommended as appropriate music for the galop; and as Mr Skinner is very well known in Aberdeenshire, it will likely have a wide circulation in this quarter on that account; but in other respects also it will be found useful.—*Aberdeen Free Press, March* 13, 1877.

The Victory Galop.—Mr J. Scott Skinner gave to the public some weeks ago a new galop, which he dedicated to Brodie of Brodie. Mr Skinner has attained a position in the musical world which makes anything produced by him be received with an expectation that it will be worthy of approval. The "Victory Galop," however, carried its own recommendation along with it. With finely-marked time, it combines a beauty and "swing" which at once touch to enthusiasm the susceptibilities of every one who has an appreciative ear for the genuine music of the dance. Voice accompaniments come in very effectively. Already a large edition of the galop has been sold, and the order given for the publication of a second edition.—*Elgin Courant and Courier, March* 27, 1877.

We have received a copy of a new strathspey, entitled "The Miller o' Hirn," composed by Mr J. S. Skinner, teacher of dancing. The piece is smooth and sprightly, and we are sure a hearty reception will be accorded it by lovers of dancing. The indefatigable "La Teste" has written the words of it, and really the writer and composer have done their work so well, that we cannot say who deserves the most praise. It is handsomely got up by Messrs Taylor & Henderson, Aberdeen, and will form a valuable addition to the music roll.—*Highlander, Oct.* 24, 1874.

New Music. —Mr Scott Skinner has just published a very good galop, dedicated to Brodie of Brodie, a sketch of whose fine old Scottish chateau adorns the title page. Mr Skinner follows the fashion of the day in adapting to singing some parts of the dance music. The effect is exhilarating in the ball-room, and always gives a fresh impetus to the dance. Mr Skinner's galop is lively and well-marked in point of time. Of reel music one might think there is no end in the Highlands, but Mr Skinner adds a strathspey and a reel to the number, both of them excellent. The Elgin poet "La Teste" supplies verses to the strathspey, which is named "The Miller o' Hirn."—*Inverness Courier, March* 1, 1877.

Ettrick Vale Quadrilles.—A capital set of quadrilles, introducing some fine old Scotch airs, "The Birks of Invermay," "Auld Scotch Sangs," "She's Fair and Fause," &c. We predict a popularity for them equal to the Balmoral Quadrilles.—*Peterhead Sentinel.*

Thirty Strathspeys and Reels.—The composer of these strathspeys and reels has had good training in the Euterpean and Terpsichorean arts, and this ought to go far in guiding him as a composer; and, having been in the profession now over twenty years, he should be able to steer clear of anything already familiar to the ear, from Captain Simon Fraser down to Milne, Walker, and Christie. The melodies of Marshall are beautiful, and the airs of Neil Gow inspiring, but we are sorry that a school does not exist whereby the real style of playing this stirring kind of music could be acquired. It only requires the fostering hand to disseminate a love and taste for the "music o' auld Scotland." There is abundance of material, and it cannot be denied that we have more amateur strathspey and reel players of real merit in Aberdeen, Kincardine, and Perth (the county of the famous Neil), than can be found throughout Scotland. How this is to be accounted for we are not at present prepared to say, but it is a sterling fact. It has been said that it requires a Scotchman to play a strathspey or reel, and no doubt this is true, and is in a great measure owing to the peculiar "snap" which occurs so often in our good old tunes of "Inverary Castle," "Miller o' Drone," "Brig o' Perth," "Tullochgorum," &c.; and, as it is distinctly understood that an air must be played as it is written, hence the difficulty in arriving at a universal style, every player having his own peculiar taste for appogiaturas, and none play exactly alike; but Mr Skinner's collection will do much to regulate this, as he has explained the "Scotch slur" or "snap," whereby the proper value is given to the long and to the short note. Critics will do well to peruse the following tunes:—"Mrs Chree," a sweet strathspey (in F major); "Miss Farquharson's" and "Brown's Reel" (two animated tunes); "Brig o' Feugh," strathspey; and "Professor Scott's Reel." In "Union Brig" and "Grant's Reel" we have productions of A. F. Skinner, a brother of the composer. These are very effective tunes, and are general favourites. "H. Mackworth's Strathspey," in B major (played slow), should be particularly telling. "Sir Alexander Anderson" and "Granite City" are two good ball tunes. But, as every performer has his own particular taste, we leave them to judge for themselves. The printing of the collection is good, and the general get-up is in Messrs Taylor & Henderson's usual good style. We recommend this edition to all musicians.—*Peterhead Sentinel*, 1874.

We have beside us a beautifully executed lithograph piece of music, entitled, "The Miller o' Hirn" (a strathspey), composed and arranged for pianoforte, violin, violoncello, by Mr James Scott Skinner, teacher of dancing, and dedicated to Mr John Johnstone, Mill o' Hirn. Mr Skinner is also the composer and arranger of a number of other pieces of music, which, we understand, are very highly appreciated. —*Morayshire Advertiser.*

Thirty New Strathspeys and Reels.—For the ear of any true Scot, at least, our native strathspeys must ever possess an indescribable charm, and as discoursed by the deft bow hand and willing fingers of some plain, honest Caledonian . . . who, like famous Neil, can truly assert that, from his youth upward, he has "loved his fiddle weel," their effect is pre-eminently spirit stirring. Let us honestly confess that, for the man or woman who affects to despise such music, we feel bound to entertain a certain measure of contempt. Yet so lackadaisically scientific in their musical attainments are all our musically accomplished youth getting now-a-days, that they must needs profess something like horror at the "barbarity" of our national music! They prefer "dringing dull Italian lays," which fashionable people admire, because 'tis fashionable to do so. Well, well, so be it. For others whose tastes are more loyal to the thistle, and less sophisticated, Mr Skinner has here produced a collection of strathspeys and reels, which, though not all equally successful, will be found to possess not a little of the vir and spirit of the older strathspeys and reels. We commend it to the attention of all who take an interest in such music.—*Free Press, July* 31, 1868.

The Victory Galop, dedicated by permission to Brodie of Brodie. "The Victory Galop" is a spirited compostion, in every way worthy of the reputation which Mr Skinner has earned as a composer of good dance music.—*Aberdeen Journal, March* 3, 1877.

The Miller o' Hirn Schottische.—This is a well-arranged litle piece. The air is lively, and the melody throughout merits real commendation. "La Teste" has written a little poem to which Mr Skinner's music serves as an accompaniment.—*Inverness Advertiser.*

Autumn Leaves Valse.—That Mr Skinner is a successful writer and performer of Scottish dance music is widely recognised, and he has been almost equally fortunate in his other compositions. His early training at the feet of the late celebrated Dr Mark, has fully developed his natura talent for appreciating whatever is smooth and graceful in every variety of music for the ball-room, so that it is not wonderful that many of his pieces have obtained considerable popularity. Mr Skinner's latest publication, the "Autumn Leaves Valse," is in his best style. The melodies contain, besides much originality, a few well-known musical phrases skilfully put together, and the harmony is excellent. The valse has been produced in capital style by Messrs Taylor & Henderson, Aberdeen.—*People's Journal.*

The Northern Meeting Quadrille. — This is Mr Skinner's last published piece, and is likely to be as favourably received as its predecessors. It is extremely neatly got up, and has been engraved by Messrs Home & Macdonald, Edinburgh. The five figures are dedicated to the five rivers —Spey, Findhorn, Nairn, Beauly and Ness—each by two descriptive lines which are printed on the top of the page, from the poetry of "La Teste." The time is well marked, and the airs are very taking."—*Ross-shire Journal, Jan.* 2, 1880.

The Northern Meeting Quadrille.—This piece has been got up very well. The pretty frontispiece represents an illustration of the Northern Meeting, surrounded by thistles, the Scotch emblem. As it is meant to set willing feet in motion, the quadrille rhythm is kept up well. As there are no technical difficulties, the piece will be available for the greater number of performers.—*Banffshire Journal.*

The Election Galop.—We have received from Mr Scott Skinner the above-named bright little bit of dance music, introducing two popular and well-known airs, and appropriately dedicated to the electors of Moray and Nairn.—*Peterhead Sentinel.*

Mr James Scott Skinner has published a fourth edition of his now celebrated "Miller o' Hirn." It is dedicated to Sir George Macpherson Grant, Bart., M.P., and will no doubt be very soon sold off, like its predecessors. It is one of the finest Strathspeys we have, taking rank with "Boganlochan," "Donside," "Tullochgorum," and "Craigellachie Bridge." With Mr Scott Skinner himself to play it, nothing could be finer.—*Elgin Courant.*

The Election Galop.—Mr James Scott Skinner's name is now so well known in the musical world, that anything he composes is sure to command the attention of all lovers of music. "The Election Galop" is a marvel of skill in composition, and taste in arrangement. The motto is, "Let Whig and Tory a' agree." It is dedicated to the electors of Moray and Nairn, who will doubtless patronise largely one who has peculiar claims on their notice.—*Moray News, September* 18, 1879.

The Northern Meeting Quadrille.—This is the title of a spirited and clever composition by Mr James Scott Skinner, Elgin, who is well known as an excellent composer of dance music, besides being a first rate musician. The airs of the quadrille are all original, and, as performed on the pianoforte, are exceedingly pleasing. The composition is dedicated to Fountaine Walker, Esq. of Ness Castle. —*Inverness Advertiser.*

In the Election Galop, which Mr James Scott Skinner composed and dedicated to the electors of Moray and Nairn, a decided hit has been made. Like most of the dance music from the same versatile pen, the theme is tuneful and simple, and its point is well brought out by the mode of treatment, "Scots wha ha'e," and "Let Whig and Tory a' agree," being introduced as a pleasing contrast. The Election Galop is a fitting companion to "The Miller o' Hirn," a schottische which has brought no little fame to Mr Skinner, and which is now running a fourth edition.—*Forres Gazette, Nov.* 19, 1880.

The Election Galop.—We are favoured with a copy of the last of Mr James Scott Skinner's musical productions, "The Election Galop,"—"Let Whig and Tory a' agree,"—dedicated to the electors of Moray and Nairn. Mr Skinner as a composer of music has reached a high place, and his pieces have obtained a very wide-spread circulation, and we are glad to see that his talents are so much appreciated both as composer and performer.—*Ross-shire Journal, Oct.* 17, 1879.

The most recent thing about the Moray and Nairn Election is, that it has been set to music! Mr Scott Skinner has just published a piece entitled "The Election Galop," dedicated to the electors of Moray and Nairn. He appropriately heads its title page with the motto, "Let Whig and Tory a' agree."—*Nairn Telegraph, Oct.* 15, 1879.

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Colophon

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